



Queensland University of Technology
Brisbane Australia

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[Brott, Simone](#) (2012) *Architecture for a free subjectivity*. Architectural Design Review 2012 : A selection of student work from Queensland University of Technology.

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Osborne, Lindy (2013) National architecture conference 2012. In Lepre, Mike & Ribu, Ofel (Eds.) *Architectural Design Review 2012*. Queensland University of Technology, Creative Industries Faculty, Brisbane, QLD, p. 6.

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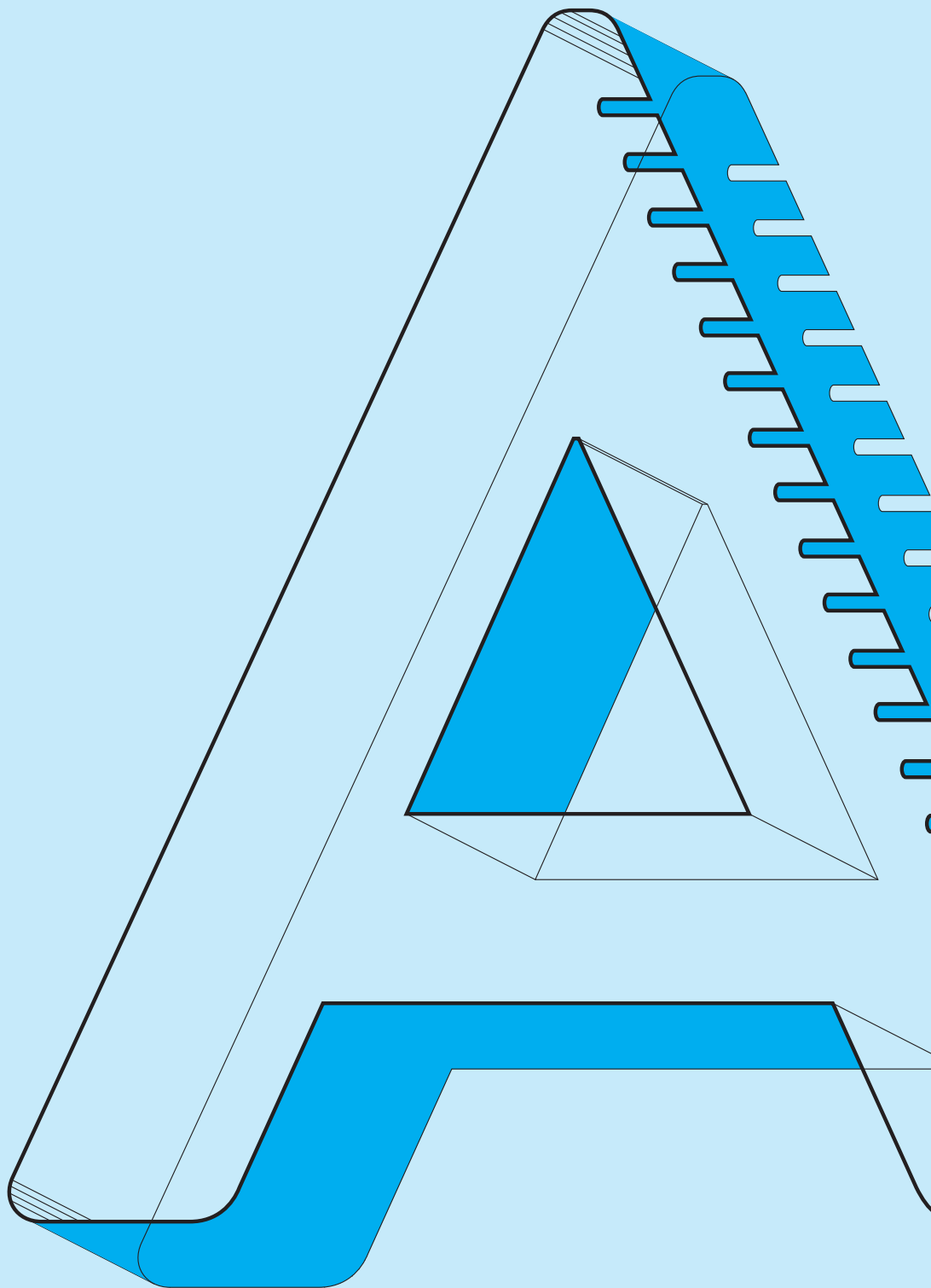
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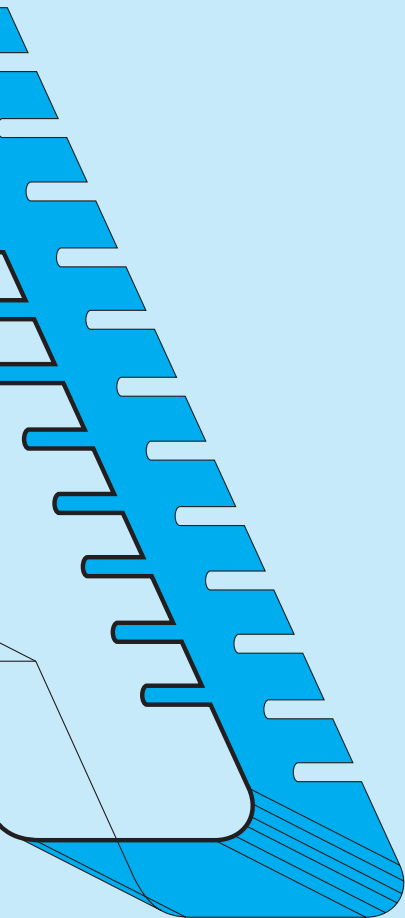
ARCHITECTURAL DESIGN REVIEW

2012

ARCHITECTURAL DESIGN REVIEW 2012

A selection of student work from
Queensland University of Technology





INTRODUCTION	005
NATIONAL CONFERENCE	006
VENICE BIENNALE	007
PETER RICH	008
INTERNATIONAL SEMINAR ON URBAN FORM	009
ARCHITECTURE FOR A FREE SUBJECTIVITY	010
AWARDS + SCHOLARSHIPS	011
SONA	012
AA	013
ARCHITECTURAL DESIGN 1	014
ARCHITECTURAL DESIGN 2	020
ARCHITECTURAL DESIGN 3	026
ARCHITECTURAL DESIGN 4	034
ARCHITECTURAL DESIGN 5	040
ARCHITECTURAL DESIGN 6	048
ARCHITECTURAL DESIGN 7	056
ARCHITECTURAL DESIGN 8	064
MASTERS STUDIO	076
THESIS TOPICS	086

INTRODUCTION

Welcome to the 2012 QUT Architecture Review, the first for several years, and therefore congratulations are fully warranted to all whom have made this publication possible.

2012 has also been a momentous year at QUT, whereby the architecture discipline has transitioned into an expanded School of Design within a transformed Creative Industries Faculty. The School of Design now comprises a rich inter-disciplinary mix of seven disciplines, featuring Architecture, along with Fashion, Industrial Design, Interior Design, Interactive and Visual Design, Landscape Architecture and Urban Design.

The strength of our School will continue to be in the quality of design that is focused on the green agenda, enabled through the advancement of digital tools as evidenced through achievements in our under-graduate and post graduate work, research, as well as the innovation and engagement with our external stakeholders.

The School of Design, at both the Gardens Point and Kelvin Grove campuses, is very much inter-connected and part of the city; we seek to make meaningful engagement with its people and communities through vigorous partnerships with industry and the design professions. We are interested in the wide application of design, and always strive to interrogate the 'real' in each situation.

PROF PAUL SANDERS
Head of School

In my first year as the Head of Architecture it has been a real pleasure to guide the academics and students through this exciting time of expansion and transformation.

This year has been marked with a number of achievements for both students and staff, one highlight being a group of QUT students becoming the first student group to ever win a National Award from the Australian Institute of Architects, a truly magnificent achievement. There have been numerous other student awards and achievements, many mentioned later in this publication, but I always find that the one thing that brings me the greatest reward is seeing the tremendous output of student work at the conclusion of the semester's learning.

Again this year I have been fortunate enough to travel overseas to benchmark the architecture course against other schools of architecture, this year to visit our partner institute in Milan, and again I have returned home more than impressed with the standard of our own student work. Our national accrediting body has referred to our work as being of 'a high standard' but I think that it speaks for itself within the pages of this publication. So to all the students I say congratulations.

DR PHIL CROWTHER
Head of Architecture

NATIONAL ARCHITECTURE CONFERENCE 2012

May was a particularly busy month with lots of exciting architectural things happening in Brisbane, including the sell-out 2012 National Architecture Conference. The total number of conference attendees was 1,625, which was the largest number of attendees to any Australian National Architecture Conference to date. This was the first time that the National Architecture Conference had been held in Brisbane in over 20 years, and the enormous turnout of 947 Queenslanders to the conference was testament to the positive decision to include Brisbane as a conference venue.



PAUL SANDERS HOSTING Q&A WITH PETER RICH

The theme of this year's conference was 'experience'. Building on ideas introduced in the recent 'natural artifice' conference, creative directors Shane Thompson, Michael Rayner and Peter Skinner focused closely on the

real, sensed experience of architecture within its natural and constructed settings and the experience of designing and making architecture. The conference attracted a variety of high profile international speakers, including architect and professor, Wang Shu, the 2012 Pritzker Architecture Prize Laureate and co-founder of the Amateur Architecture Studio in China. Other highlights included presentations from Peter Rich [South Africa], Kathryn Findlay [United Kingdom], Rachel Neeson [Australia], Anuradha Mathur & Dilip da Cunha [United States] and Kjetil Thorsen [Norway].

QUT had a strong presence at the conference. In addition to pleasing attendance rates from QUT School of Design students and staff, our Head-of-School Professor Paul Sanders, was given the honourable task of introducing keynote speaker Peter Rich, and facilitating the Q&A session after his presentation, which received a standing ovation. There were many events organised for students and young architects by QUT's SONA reps, including a masterclass, opening party, collaborative design and construction of the SONA Pavilion, and finally, organisation of the all important SONA Hangover Breakfast, the morning after the closing party.

The 2012 National Architecture Conference was truly memorable and an experience not to have been missed. I encourage anyone with a passion for architecture and a desire to be completely inspired by current and emerging leaders in our exciting profession, to start making plans to attend next year's conference.

LINDY OSBORNE
QUT Lecturer in Architecture

VENICE ARCHITECTURE BIENNALE 2012

007

ARCHITECTURAL DESIGN REVIEW 2012

In August 2012 six staff from the School of Design attended the opening of the Venice Architecture Biennale: Paul Sanders (head of School), Phil Crowther (architecture), Kathi Holt-Damant (urban design), Marissa Lindquist (interior design), Ian Weir (landscape architecture), and Kevin O'Brien (adjunct professor, architecture).

Kathi, Marissa and Ian were included in the catalogue of the Australian exhibition, *Formations: New Practices* in Australian Architecture. The catalogue expanded on the exhibition at the biennale, showcasing a range of divergent architectural practices. Inclusion in the catalogue is a significant achievement and honor. Further to this, Kathi held an off-site performance of her collaborative work, and Ian held a private exhibition of his work. Kevin was selected by the Biennale committee to present an official collateral event: *Finding Country*. This exhibition sought a contest between the traditions of aboriginal space (country) and European space (property). The central exhibit, an 8m x 3m drawing of Brisbane 'emptied' by half, was displayed and scorched by flame in a live 'performance'.



KEVIN O'BRIEN SCORCHING HIS DRAWING
IN *FINDING COUNTRY* EXHIBITION

The Biennale showcases the world's leading architecture and architects across two main sites with dozens of national pavilions and two major exhibitions curated by the invited director. This year's director was David Chipperfield and the theme for this, the 13th International Exhibition, was *Common Ground*. Interpretations of this theme ranged from explorations of community engagement (with some pavilions showing a range of non-architect created architecture), through issues of the process of production (with physical artefacts of design thinking), to engagement of the senses (several pavilions focused on sound, touch, and even smell).

There were plenty of high-tech virtual presentations, but of note were the number of physical models, both presentation models and process models, the majority of which were not digitally crafted but were handmade. These ranged from match box sized massing studies to room-filling one-to-one explorations; a clear resurgence of hands-on design practice. Overall the exhibits of the invited architects were of a very high standard with extremely divergent views on the future of practice and the profession, and with a clear concern for process over product.



INSIDE ONE OF THE MAIN EXHIBITION
AREAS

DR PHIL CROWTHER
Head of Architecture

PETER RICH EXHIBITION, LECTURE & WORKSHOPS

The work of Peter Rich is increasingly becoming recognised for its excellence in purveying a deeply rooted connectedness to the people, culture, and traditions in Africa. In 2009 the Mapungubwe Interpretive Centre won the World Building of the Year Award at the World Building Festival, and in 2010 he was awarded the Gold Medal by the South African Institute of Architects.

Following his stand out presentation at the AIA National Conference in Brisbane during May, the opportunity became apparent to invite Peter back to Brisbane to share with us an incredible exhibition, *Learnt in Translation*, featuring his drawings and projects that had been earlier curated for display by Robert Rich in South Africa.

QUT managed to secure the foyer space at The Edge, South Bank Cultural Precinct, and mounted a public exhibition that ran for five days. Peter launched the events with a lecture to over two hundred guests, which was followed the next night by contributing to the ADPL Q&A Lecture series: *Side Project*.

Importantly we took the opportunity to scaffold a number of parallel events to the exhibition that enabled the School of Design to demonstrate our commitment to engaging with industry and professional colleagues. In this regard Peter took time during his visit to engage with several leading architects in Brisbane, including Donovan Hill, m3architecture and Cox Rayner.

Three workshops were convened and were held in and amongst the exhibition;

- 1 Creating opportunities for women in Brisbane was co-mentored with Emeritus Professor Brit Andresen (UQ) with thirty participants from practice, government, and academia. The purpose of the workshop was to engage and challenge designers to question their role in being of service to society. Participants were encouraged to question the role of the designer of a centre that facilitates the

contemporary needs of women in the Queensland context. Peter Rich's project for Amazwi Abesifazane (Voices of Women) Museum in Durban KwaZulu-Natal was used as a precedent to stimulate the discussion.

- 2 Finding Country workshop, involving over twenty Landscape Architecture students, was co-mentored with Adjunct Professor Kevin O'Brien, who had exhibited *Finding Country* at the 2012 Venice Biennale (<http://www.findingcountry.com.au/>). The workshop is taken from the street directory of Brisbane, each page to one contributor, and then emptied by 50% to reveal *Country* (Turbul Country). What is developed is a re-assembly of the pages as one drawing of the city - and hearing the breadth of explanation of *Finding Country* from each contributor.
- 3 The student drawing workshop, involved students from QUT and UQ in an exercise that responded to Peter Rich's demonstrated brilliance in what we observe in our environment, and then represent through sketch drawing.

The School of Design will be hosting similar special events in 2013.



PETER RICH RUNS A WORKSHOP FOR FEMALE DESIGNERS

PROF PAUL SANDERS
Head of School

INTERNATIONAL SEMINAR ON URBAN FORM

The International Seminar on Urban Form (ISUF) is the main annual meeting of researchers working on urban morphology. In 2012 this international event, at its 19th edition, was hosted by Delft University of Technology with the theme New Urban Configurations; Prof Paul Sanders and Dr Mirko Guaralda, both members of ISUF, attended the conference presenting two current projects by QUT School of Design.

Dr Guaralda illustrated the first stage of the investigation 'Sense of Home, Sense of Place: a morpho-typological comparative study of Florida and Queensland', developed with Dr Gillian Lawson (Landscape Architecture) and Prof Evonne Miller (Social Change), with the support of the United States Study Centre of Sydney. This research discusses the relationship between urban form and social behaviours, with particular attention to the perception of the built environment and its use by long term residents, recent migrants as well as tourists. Gold Coast and Miami were selected as preliminary case studies analysed through traditional morpho-typological approaches and qualitative methods. The presentation at ISUF 2012 covered the findings from two pilot studies in Southeast Queensland and the discussion of data gathered through an online survey about perception and use of the built environment.



URBAN FORM SEMINAR AT TU DELFT

Prof Sanders closed the seminar presenting the 2013 conference and venue. The 20th ISUF is hosted by QUT School of Design from the 17th to the 20th July, with pre-conference excursion to Auckland and post-conference tours to Sydney and Melbourne. The proposed theme is Urban Form at the Edge, articulated in the following topics:

- CITIES ON THE EDGE Cities on edge conditions, such as natural limits or political boundaries;
- OFF CENTRE Urban form in emerging economies and postcolonial countries;
- ON THE EDGE OF THE CITY Peripheral areas and urban form in suburbia;
- EDGE CITIES New urban conditions;
- REGIONAL CENTRES Cities and towns with local importance, but at the edge of national or regional urban networks;
- PUSHING THE EDGE New technologies and new techniques.

The 2013 seminar is organised for the first time ever in Australasia and is presented as an opportunity to explore the discussion on urban form in regions traditionally off centre, like Africa, Southern Asia or Australia. The conference is organised by Prof Sanders and Dr Mirko Guaralda from QUT, Dr Kai Gu from University of Auckland, Prof Tony Hall and AsPro Leigh Shutter from Griffith University.

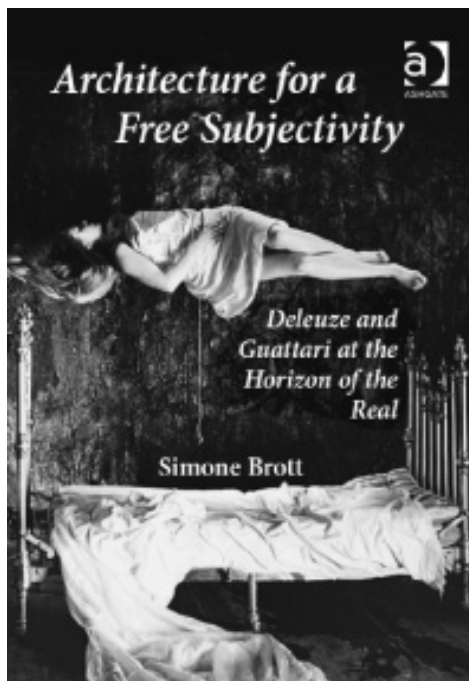
DR MIRKO GUARALDA
Lecturer in Architecture & Urban Design

ARCHITECTURE FOR A FREE SUBJECTIVITY

In October 2012, Simone presented her book *Architecture for a Free Subjectivity* to the University of Michigan, Taubman College of Architecture and Urban Planning.

This book explores the architectural significance of Deleuze's philosophy of subjectivization, and Guattari's overlooked dialogue on architecture and subjectivity. In doing so, it proposes that subjectivity is no longer the exclusive provenance of human beings, but extends to the architectural, the cinematic, the erotic, and the political. It defines a new position within the literature on Deleuze and architecture, while highlighting the neglected issue of subjectivity in contemporary discussion.

DR SIMONE BROTT
Lecturer in Architecture



AWARDS & SCHOLARSHIPS 2011

The Architecture Awards for 2011 were presented at the QUT School of Design Industry Recognition Night held at the Creative Industries Precinct, Kelvin Grove Campus, on Thursday the 12th July 2012. The following students received their awards in the presence of a large gathering of industry personnel, family, friends, and staff.

SECOND YEAR Andrew Brock Memorial Prize awarded to Samuel LALO.

Presented by Paul Sanders on behalf of Jennifer Brock. Donated by the staff of BHP Mining in memory of Andrew Brock and awarded to a second year student with the best academic performance in Semester 1 and 2.

THIRD YEAR Jane Grealy Excellence in Graphic Representation of Architecture Prize awarded to Moein SHAHIN.

Presented by Jane Grealy. Donated by Jane Grealy and Associates and awarded to a student completing their third year of architecture who is judged to have achieved excellence in the graphic representation of architecture.

FOURTH YEAR The Armstrong Award awarded to Mitchell Robert YOUNG.

Presented by Steven Barclay. Donated by Armstrong Flooring and Ceiling Division and awarded to a continuing student of academic excellence in architecture with high achievement in their 4th year of architecture.

FIFTH YEAR Board of Architects Queensland Prize awarded to Hannah May SLATER.

Presented by Susan Savage. Awarded to the student who showed the greatest proficiency on graduation from the final year of the architecture course – Master of Architecture.

FIFTH YEAR Noel Robinson Award for Sustainability awarded to Katy Elisabeth Audrey ROBERTS

Presented by Noel Robinson. Awarded to a final year architecture student with outstanding expertise in sustainable design.

FIFTH YEAR Australian Institute of Architects, QIA Medallion awarded to Hannah May SLATER

Presented by Shane Thompson. Awarded to the most outstanding student in the final year of the architecture course – Master of Architecture.

GHD SCHOLARSHIP for 2011 awarded to Britney MARSDEN.

The GHD Architecture Scholarship is open to students commencing their fourth year of full-time study in the Bachelor of Design (Architectural Studies) course in 2012. The scholarship is valued at \$8,000 over one year for a full-time student.

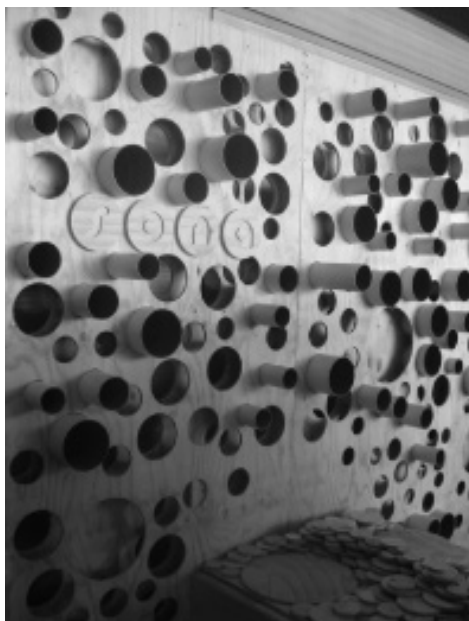
DR ANOMA KUMARASURIYAR
Study Area Coordinator

SONA

2012 was a big year for SONA QUT, with the National Architecture Conference, called Experience, in Brisbane for the first time in over 20 years. SuperStudio, the annual event aimed at developing a studio culture among architecture students and promoting networking opportunities between the universities, was held at UQ, with the working title Shifting Sands. SuperStudio made students think about the changing times of architecture, through the minds of creative directors Mark Raggatt and Tim Pyke of Ashton Raggatt McDougall (ARM).

In addition, SONA teamed up with Mark Thompson from Eco Effective Solutions to create Cardboard Capers, a space making workshop, which involved recycling cardboard and transforming it into play equipment for kindergarten students. These workshops received positive feedback from both the participants and the kindergarten, with more workshops planned for 2013, including spreading it nationally. Smaller events included Architectural Sushi Masterchef, where students and lecturers battled it out to build a famous building or architect out of sushi materials such as rice, seaweed, and vegetables. Their masterpieces were judged by resemblance, texture, aesthetics and structural stability.

VICTORIA HUANG
SONA QUT Representative



ARCHITECTS ANONYMOUS

013

ARCHITECTURAL DESIGN REVIEW 2012



Under the leadership of a new executive committee, Architects Anonymous had another strong year in 2012. Collaboration was a defining theme for AA this year, with numerous events organised and run with other student groups and universities. Together with SONA, an end of first semester party was held in June at Laruche Bar. The event brought together architecture students from QUT, UQ, and Griffith, and gave them an opportunity to meet and socialise with students from the different universities.

AA, together with SONA and the DUB, held the Inaugural School of Design Ball in September 2012. The ball was conceived by Architects Anonymous as a way to bring the seven disciplines of design together in a night of celebration. Over 240 people packed into Bleeding Heart Gallery for drinks, canapés, and plenty of dancing, with Friday's hosting the afterparty. The night was a great success, and it is hoped the Design Ball will become a prominent event on the university calendar.

There are plans in place to make 2013 bigger and better for AA, with the goal of enhancing studio culture, and throwing kick-ass parties. Watch this space.



MIKE LEPRE
Architects Anonymous Vice-President



DAB110

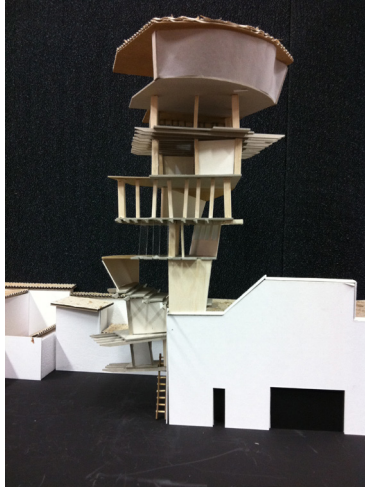
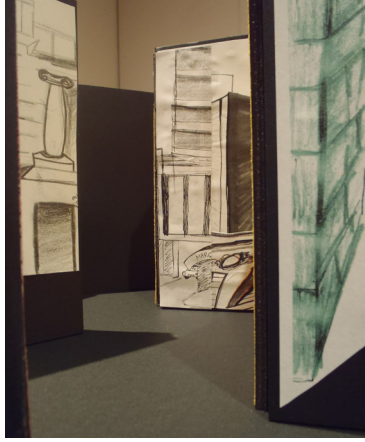
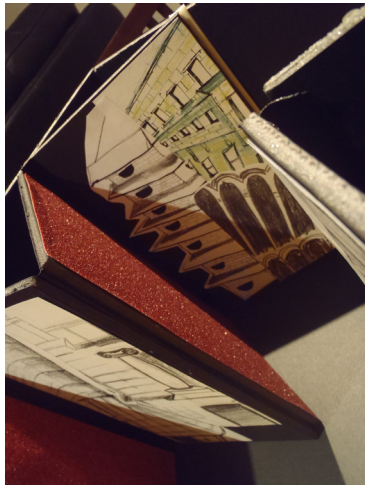
ARCHITECTURAL DESIGN ONE

Architectural Design is the first design studio unit that students will study when they enrol in the architecture course. It serves as a broad introduction to imagination, development of architectural ideas and to design processes. Representation and communication of ideas through hand drawing and physical modelling is emphasised in this unit.

Students engaged with ideas of space, place-making, urban context, tectonics and materials in two small initial projects and a more complex final design project. The semester started with the making of a Viewing Imaging Device of the City to communicate to a user an experience of the city and a Viewing Imaging Pod in the City to share this experience with the user in a specific site - King George Square. The final project was to design a Library in the Laneway using existing laneways within the CBD as urban context for the design.

COORDINATOR TUTORS

Susan Loh
Helen Bird
Louise Booth
Kyle Bush
Swati Gudur
Maree-Elizabeth Lewis
Gerard Lynch
Adam Maurer
Stuart Myer-Plath
Chandra Sanders
Derek Treacy





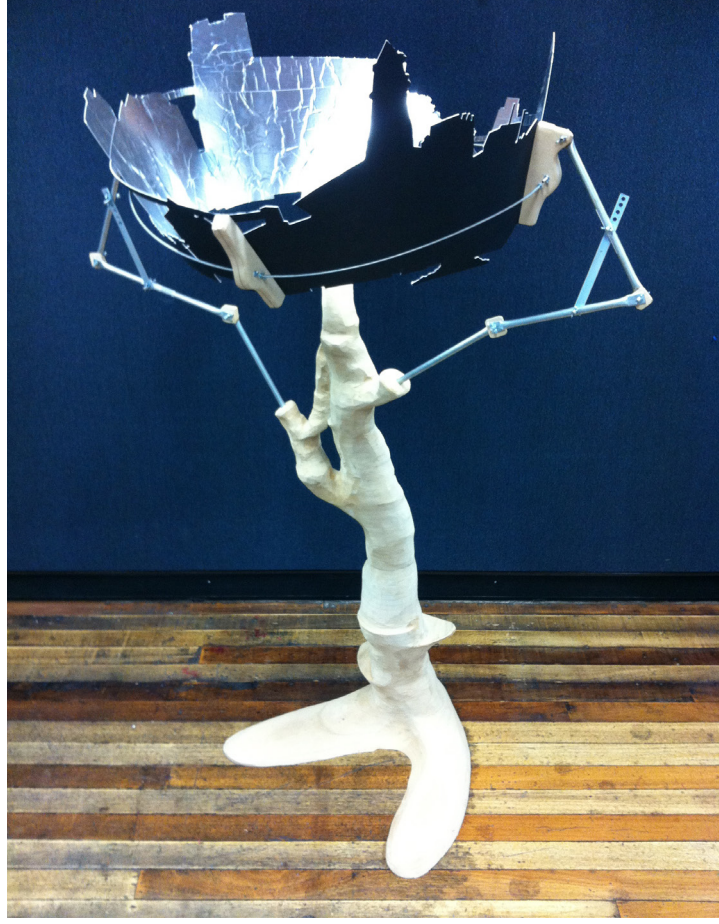
Charlotte FLANDERS

- 01 COLLAGE PERSPECTIVE
- 02 PHOTOGRAPH OF MODEL
- 03 PHOTOGRAPH OF MODEL

Ryan GOUGH

- 04 MODEL PERSPECTIVE
- 05 MODEL ELEVATION
- 06 MODEL PERSPECTIVE
- 07 MODEL PERSPECTIVE

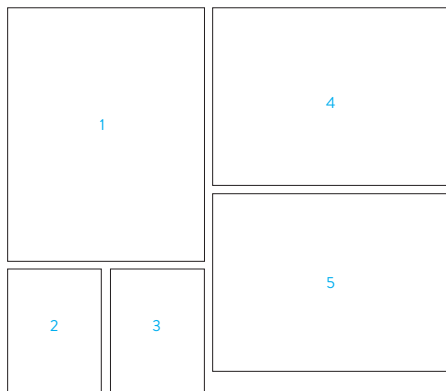






Ryan GOUGH

- 01 PHOTOGRAPH OF MODEL
- 02 PHOTOGRAPH OF MODEL
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- 05 PHOTOGRAPH OF MODEL



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DAB210

ARCHITECTURAL DESIGN TWO

A strong focus in Semester 2 design was spatial quality. The studio program included the development of design strategies for a building – a museum of music. The brief was reversed to encourage the crafting of space – designing a building from the inside out. Initial tasks included mapping experiential qualities of two key spaces in the museum – a humble and a heroic space using extensive hand drawing and model making. The second phase saw these spaces joining or overlapping for an opportunity to enhance, alter and adjust the qualities through changed circumstance. The final phase was the making of a building in a specific urban context. The program sought to highlight the process of design through understanding spatial experience and placemaking.

COORDINATOR TUTORS

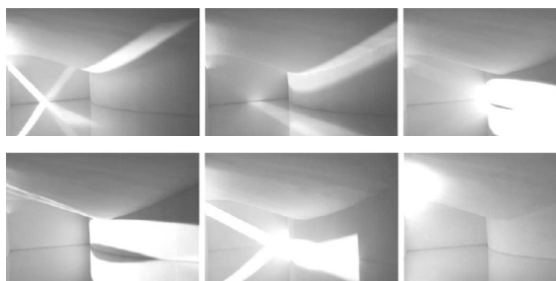
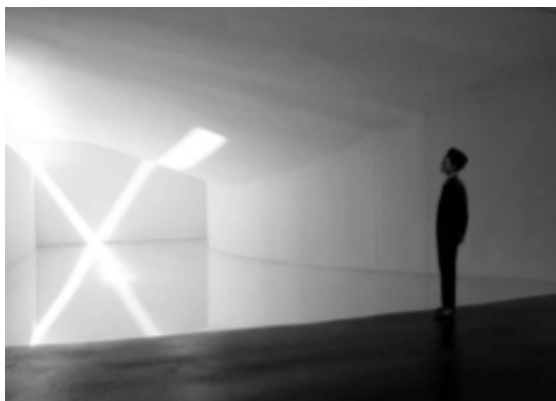
Sarah Briant
Alison Speers
Chandra Lee Sanders
Alice Ting-ya Hung
Lara Tanswell
Zuzana Kovar
Derek Treacy
Gerard Lynch
Stef Gard
Kyle Bush
Thomas Barham

MENTOR

Ololade ADENIYI Hall of Harmony

All around, the walls of the newly designed Hall of Harmony are inspired by the natural enclosing, protective, and mysterious nature of caves. Light holes allow light to gently enter and drape across the walls of irregular shaped natural stone. The two spaces balance each other out through the juxtaposition of poetic composition and translation. The resultant 'action-at-a-distance' bends the median spaces, concealing the ends of individual spaces, washing walls in progressions of light and the experience of the angular inactivity felt when in between curving walls.

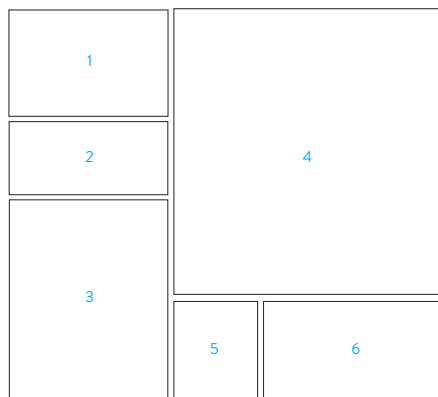
- 01 INTERNAL PERSPECTIVE
- 02 LIGHT STUDIES
- 03 INTERNAL PERSPECTIVE

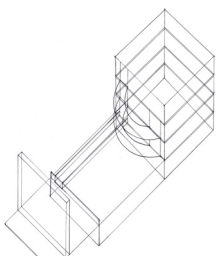
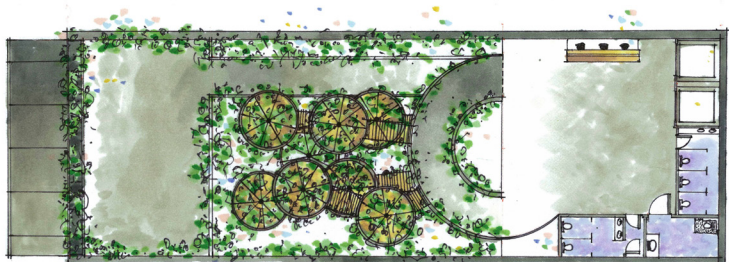


David MCEVOY Museum of Music

Located in the vacant lot of Elizabeth Street, the Museum of Music seeks to capitalise on the large pedestrian flow directly in front of the site, capturing passerby attention whilst generating interest and delight through the large public green space directly in front of the built structure.

- 04 INTERNAL PERSPECTIVE
- 05 AXONOMETRIC
- 06 PLAN

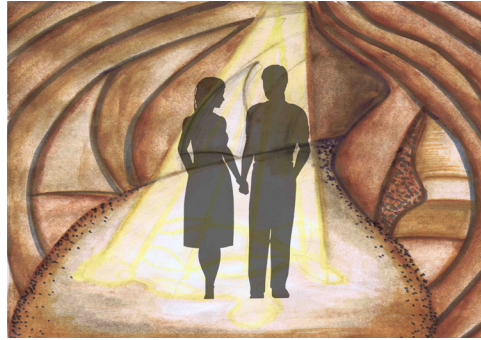




Tegan STEGGALL The Dramatic Subterranean

The space has been designed in order to take the dweller on a journey through a humble and heroic space. This integration of humble and heroic spaces is balanced by considering various spatial design techniques. In particular, spatial planning, materiality, texture and the manipulation of shadow and light. The crystal and rough sharp cave textures have been combined to evoke a sense of grandness, but also humbleness. From crystal covered walls, glimpses of cave textures are exposed and thickened, and humble enclosed womb-like spaces are concaved in the structure.

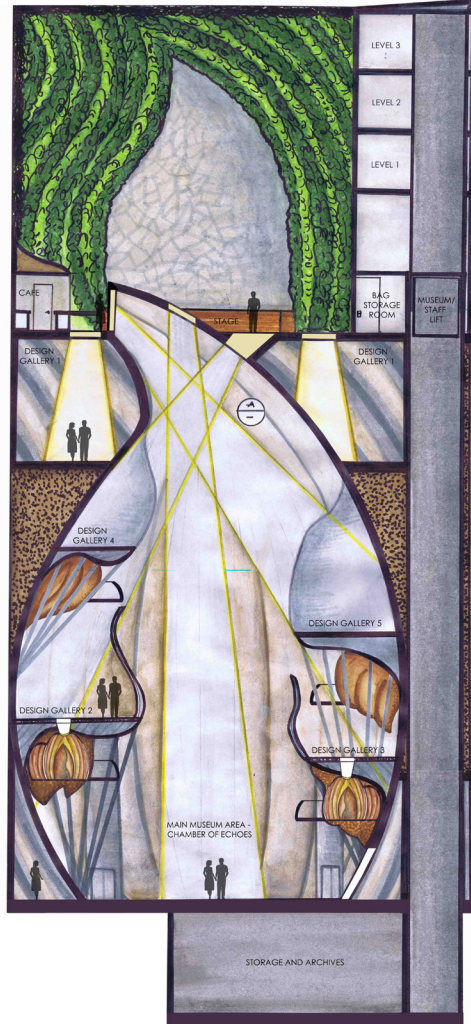
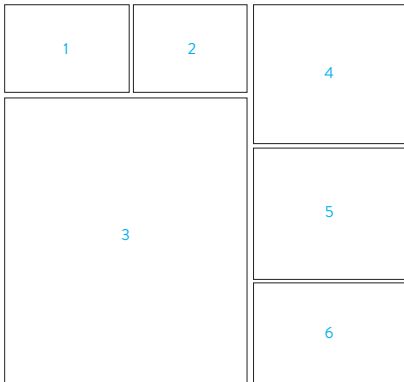
- 01 HUMBLE SPACE VIGNETTE
- 02 HEROIC SPACE VIGNETTE
- 03 SECTIONS

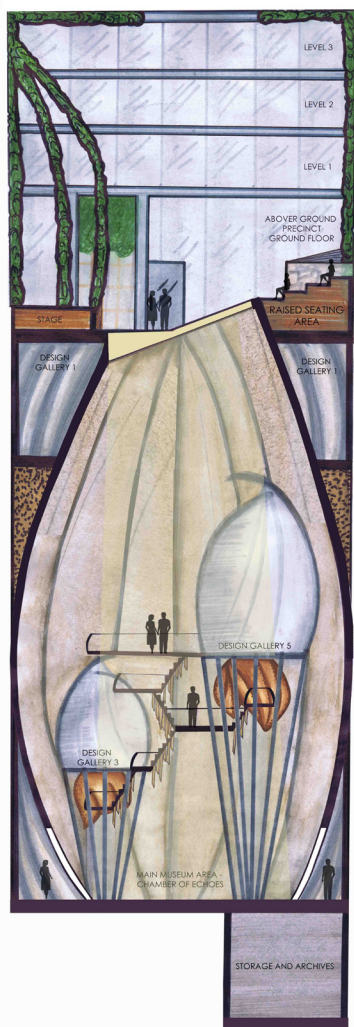


Charlotte FLANDERS Hall of Harmony

The amphitheatre, set back and the stage in the bottom level, has allowed the two levels to become a multitude of spaces within the two floors while enhancing the natural qualities of the site. The humble space still remains in the central heroic space but is hidden to the side to still allow for a quiet space away from the activity, while still remaining inclusive.

- 04 MODEL
- 05 SECTION
- 06 INTERNAL PERSPECTIVE







DAB310

ARCHITECTURAL DESIGN THREE

The aims of the Unit are to introduce techniques of observation, analysis and representation; as well as the presentation of ideas in design methodology that addresses 'architecture as a process and not product' [Heath 1984].

In [Parallel Practices: Skin [Façade] + Bones [Structure]] research into exemplar houses suggested qualities of design that were observed and reformed as a design exercise and a brief for a future project. Here an understanding of the importance of architectural precedent research was intended, with emphasis on house design as an environmental filter, a container of human activities and a delightful experience. Students translated this research into pieces of wearable architecture, which they wore and modelled at a catwalk exhibition. The second project, [Mobile Home] included the application of assessment items from [Parallel Practices], contributing and leading to a housing sketch design.

[Processes in Design: Logical, Spatial + Formal] responded to the need to broaden the base from which design emanates by acknowledging the existence of

a multiplicity of solutions to any given problem and the value of divergent thinking in the development of design rigor. This was developed through a process where design solutions were achieved through the recognition and adoption of three divergent criteria; in essence Logic, Space & Form. The students undertook a sketch design of a Multi-Residential Facility, alternating the design focus between each of the three specified criteria over the duration of three design cycle workshops.

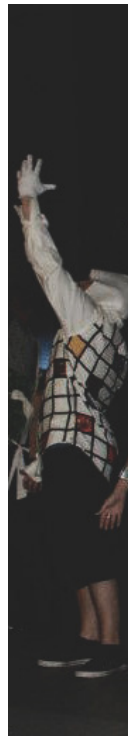
COORDINATOR TUTORS

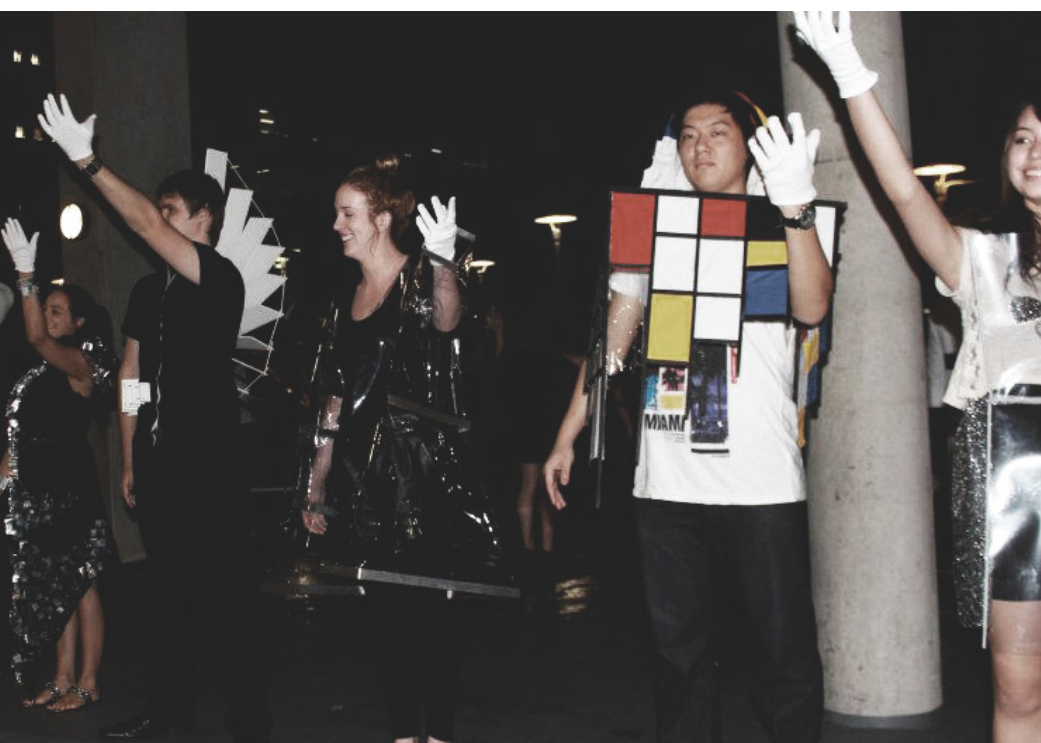
Adam Wigg
DaVor Mikulcic
Chandra Sanders
Helen Bird
Kirsty Volz
Swati Gudur Reddy
Neil Wilson
Ben Parker
Joe Adsett
Lucy O'Driscoll

WEARABLE ARCHITECTURE Adam Wigg

The third studio in the architecture program began with an exploration of architectural exemplars – specifically C20th houses. Starting with an in depth analysis of a chosen project the students were asked to ‘unpack’ their exemplar using the framework: a house as a container of human activities; an environmental filter; and a delightful experience. Students sorted their exemplar into a series of conceptual and pragmatic qualities, ideas and observations that facilitate the understanding of the project across all its dimensions from the principle functional and structural organisation, relationship with its climate and environment and the unique spatial qualities.

The Wearable Architecture assignment followed. This project and exhibition challenged the students to reimagine and develop a wearable architectural study that affects the haecceity of their exemplar. There is a shift of site (their own body), material (fabric, textile) and tectonics (fashion). Successful execution demonstrates a sensitivity and clarity of position with respect to the essence of their exemplar. In turn the students developed an understanding of the mobility of concepts and the power of an architectural line of thinking and their capacity to organize complex ideas, materials and sites.





Charlotte BOYTE Harmony

“Harmony” is a communal living facility offering its inhabitants a harmonious communal living experience combining work, general living, and social activities. The concept is derived from the aim to create a habitual environment which nurtures creative collaboration.

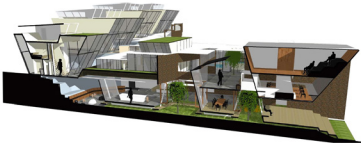
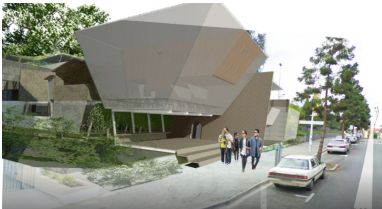
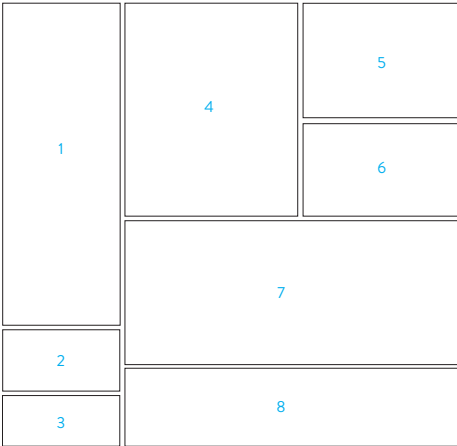
- 01 FLOOR PLANS
- 02 EXTERNAL PERSPECTIVE
- 03 SECTIONAL PERSPECTIVE

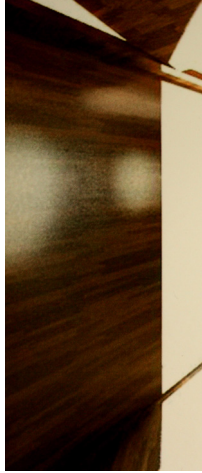
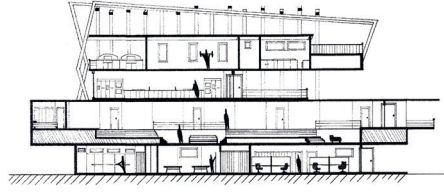
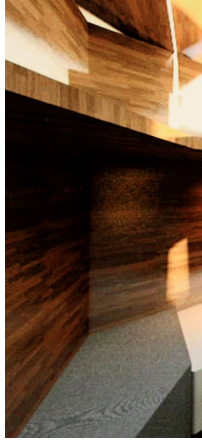
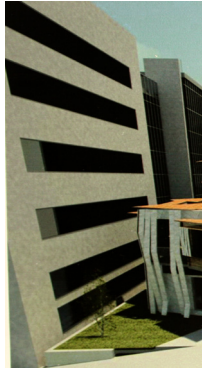
Dan JOHNS Creative Collaboration Commune [C³]

Creative Collaboration Commune provides unique potentials for lifestyle and learning advancements. In order to capitalize on these potentials collaboration needs to be enhanced.

Enhanced collaboration can be achieved by strengthening the identities of the components that make up the collaboration. To achieve C³, a space needs to be designed that nurtures the individual’s personality while making convenient opportunities to collaborate.

- 04 POD ISOMETRIC
- 05 EXTERNAL PERSPECTIVE
- 06 BUILDING FORM
- 07 SECTION
- 08 ELEVATION







Moeen AHMID Collaborative Creative Commune

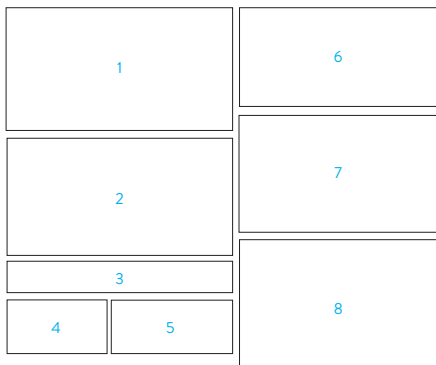
The organised grouping of spaces with similar functions on the same levels throughout the commune makes it very functional. The grouping of working spaces, living spaces, and recreation spaces in different portions of the commune allows the project to meet the requirements of the users.

- 01 ROOF TOP PERSPECTIVE
- 02 INTERIOR PERSPECTIVE
- 03 RENDERED VIGNETTES
- 04 EXTERIOR ELEVATION
- 05 SECTION

Cameron GIBBINS Voyeur

Cubed on Musk is a residential building designed to house architecture students. The project explores the idea of staggered geometry, through the use of different arrangements and configurations of cubes. Using interconnecting cubes, opportunities are created for overlapping spaces.

- 06 EXTERIOR PERSPECTIVE
- 07 INTERIOR PERSPECTIVE
- 08 INTERIOR PERSPECTIVE





DAB410

ARCHITECTURAL DESIGN FOUR

The students proposed an urban scheme and designed a small film studio within it - a restricted facility housing pre- and post-production work for independent film makers, solely engaged in on-location shooting. The film studio does not simply produce movies, it creates urban effects all around it and acts as a vortex of cultural activity and social life. For this modest facility where the cinema goes out into the street, the city becomes the study film set. A series of film screenings and lectures which explore the theme of cinematic reality and its spaces were presented to the class - in parallel with the filmmaking project and urban analysis as the core activities of the studio. Students were called to observe the realist film ethos of the studio and to explore the process of filmmaking as a powerful tool for imagining the city. The studio unfolded as three project phases in a sequence leading to the final design: urban film, urban proposal and final scheme incorporating detailed architectural design.

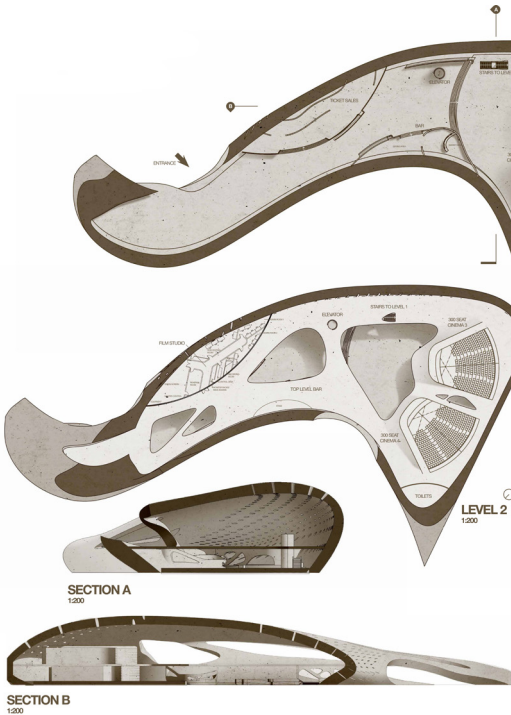
COORDINATOR TUTORS

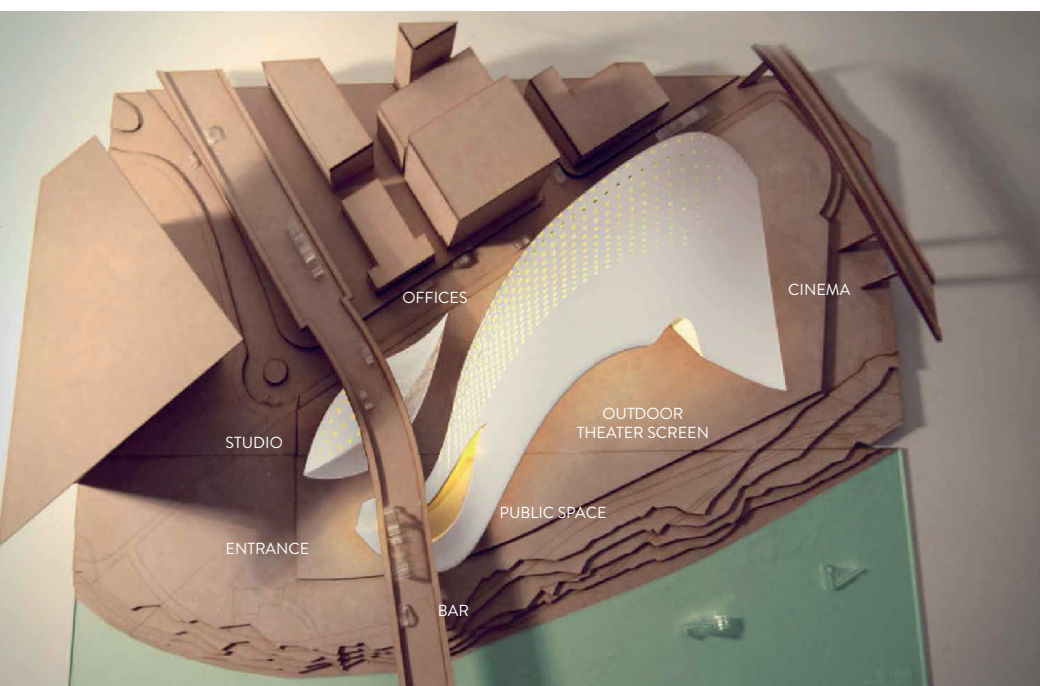
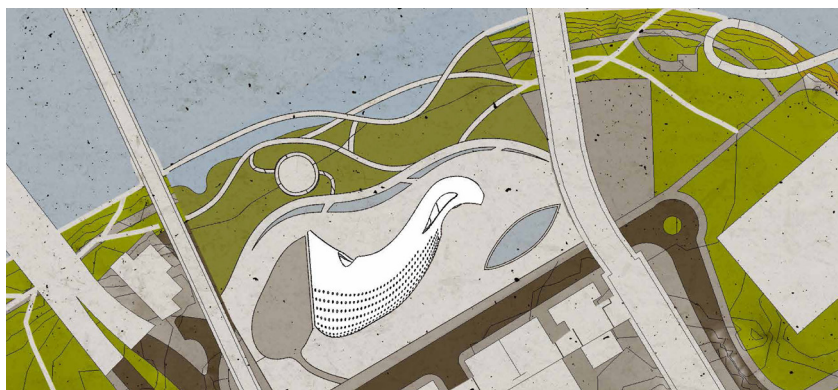
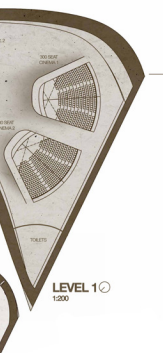
Simone Brott
Billerwell Daye
Teo Cavallo
Nuno Dias
Maree-Elizabeth Lewis
Galyna McLellan
Ashley Wood
Alison Speers
Michelle Lucas
Ruwan Fernando
Catherine Sinnamon
Stephen Carmichael
Emily-May Mackay
David Creed
Alex Barnes
Alan Burden

FILM TUTORS

The Film Studio is located on the site of the West End Milk Factory. The fluid form of the building is based around the smooth flow of the corresponding film it was based upon. Thousands of tiny apertures are located towards the eastern face of the building, allowing visitors to peak at unaware pedestrians passing by. Visitors are both the subject and the voyeur.

- 01 FLOOR PLANS & SECTIONS [P3]
- 02 MASTER PLAN [P3]
- 03 NORTH-EAST PERSPECTIVE ELEVATION [P2]
- 04 NORTH-WEST PERSPECTIVE ELEVATION [P2]
- 05 CONCEPT MODEL ROOF [P2]



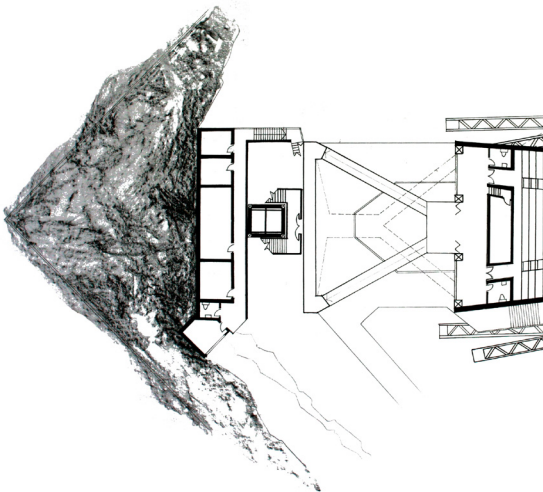
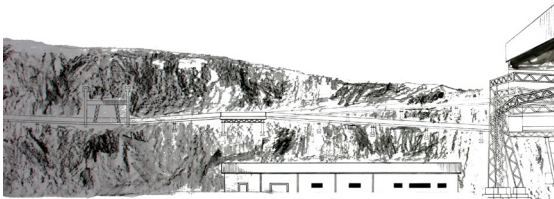
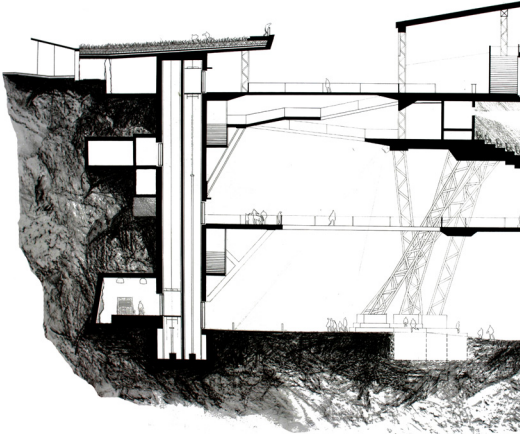


- 01 SECTION
- 02 ELEVATION
- 03 PLAN

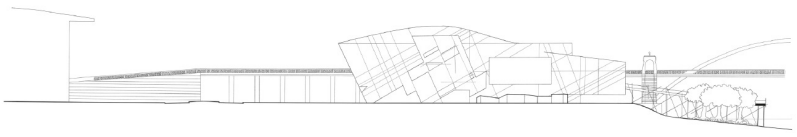
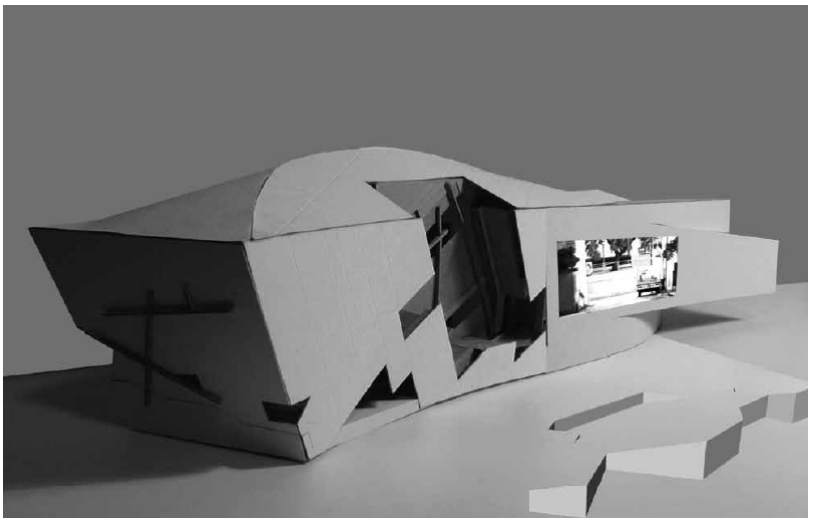
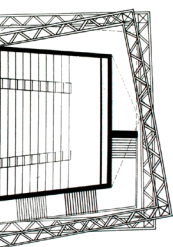
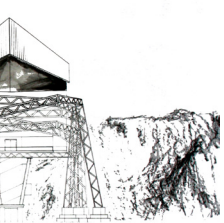
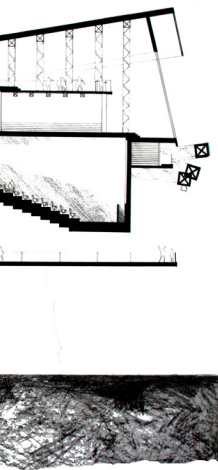
Andrew WALLACE Urban Film Studio

The Urban Film Studio integrates the film Boundary into the urban context through the use of the film’s message and image. The project demonstrates the positive and destructive relationships literally, but more importantly metaphorically, through its form.

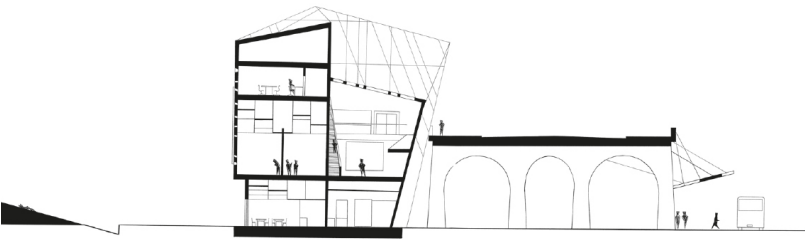
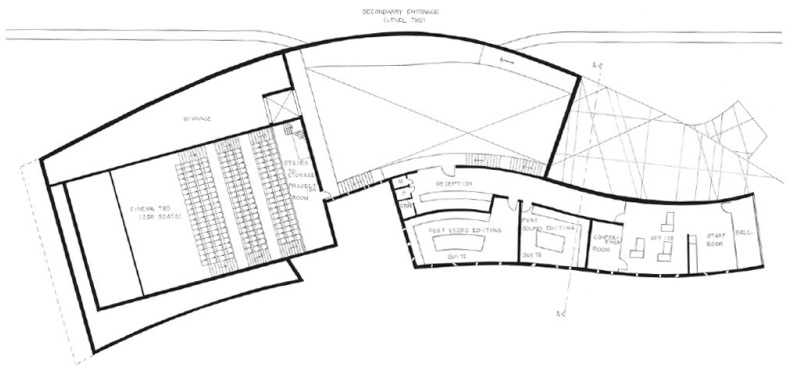
- 04 MODEL
- 05 ELEVATION
- 06 PLAN
- 07 SECTION



1	4
2	5
3	6
	7



WILLIAM JOLLY BRIDGE



5/3

DAB510

ARCHITECTURAL DESIGN FIVE

Howard Smith Wharves are situated along the Brisbane River in close proximity to the central business district of Brisbane. They were originally constructed as the Brisbane Central Wharves but are currently left unused.

The aim of the project was for students to find their own architectural solution to activate this narrow strip of land situated between the river and cliff, which had been used primarily as a mere thoroughfare between the CBD and the residential and other city districts and has been completely closed since the flood.

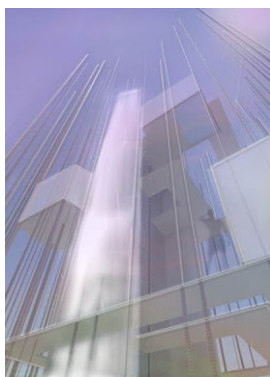
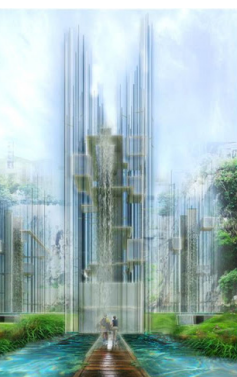
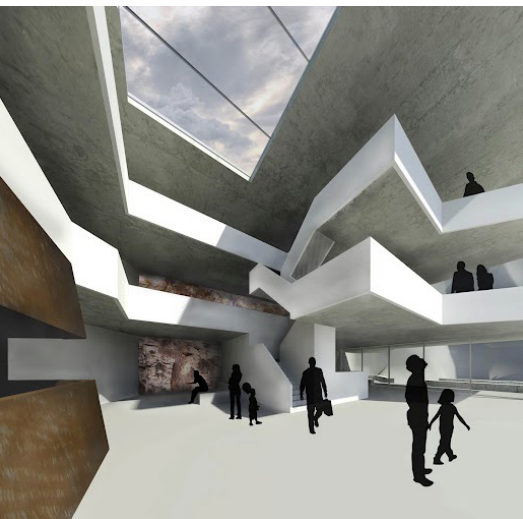
Each student was asked to come up with a unique interpretation of the context and vision for the future of Howard Smith Wharves. Students designed small architectural installations (folies) in project one. The main aim of this project was for them to understand the site and identify opportunities for Howard Smith Wharves. The outcome was to demonstrate an answer to a question. The question was: “how should people learn and how can architectural help?”

Students were then asked to propose a “Future Learning Environment” for people in Brisbane.

COORDINATOR TUTORS

Yasu Santo
Dan Adler
Julian Conrad
Nuno Dias
Ruwan Fernando
Florian Heise
Brett Hudson
Zuzana Kovar
Jesse Lockhart-Krause
Davor Mikulcic
Yvonne Wang





Henry BENNETT Library Bunker

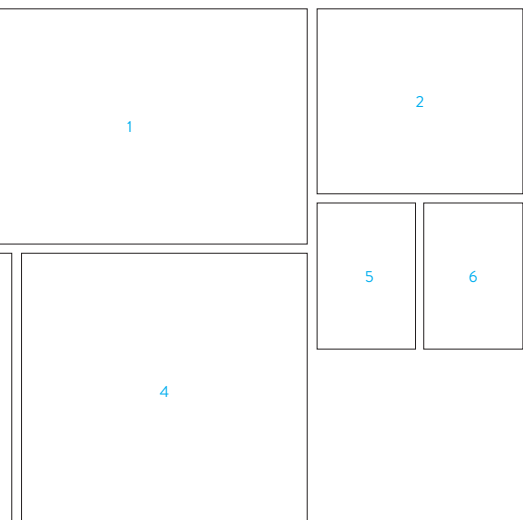
The Library Bunker is a contemporary learning centre providing a wide range of dynamic and interactive learning spaces for young people between the ages of 1-18. The building's design creates a strong link with the site's rich history through its industrial and 'air-raid shelter' nature. Through the use of thick corten steel panels, raw concrete and a form embedded within the cliff's fabric, the building is at one with its immediate context.

- 01 SOUTH WEST EXTERIOR PERSPECTIVE
- 02 FOYER/CIRCULATION PERSPECTIVE

Lauren TANNER Bamboo Pools and Floating Platforms

Bamboo Pools and Floating Platforms is an abstracted sort of health and wellbeing centre. The design is all about experience; experiencing the natural elements in alternative and up-close ways, experiencing the site, and most of all activating the site through human movement, light, and shadows.

- 03 MODEL EXPLORATIONS
- 04 LIGHT AND SHADOW EXPLORATION
- 05 ENTRY PERSPECTIVE
- 06 EXTERIOR PERSPECTIVE



Alex BURRIDGE The Loop

The Loop houses a closed loop system vertical farm, which produces vegetables, tea, fish and brews beer with an anaerobic digester that creates energy from organic material. The building form and function has been created through the metaphor of an ecosystem and also a need for better connection between the two extends of the Howard Smith Wharves.

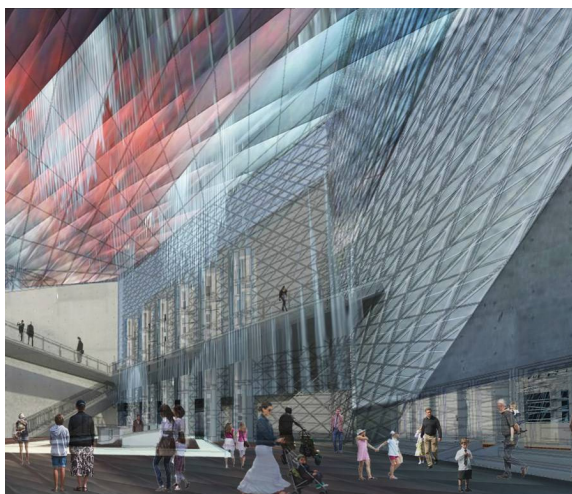
- 01 EXTERNAL PERSPECTIVE
- 02 INTERNAL PERSPECTIVE



Violetta VAN GHERT CEEC

The Children's Environmental Educational Centre provides users with the discovery, exploration, and experience of time. The historical play space time and tide provides children a place to create, destroy, imagine, and express. Architectural language and parameters in creating these educational spaces were based on sensory experience, time through light, time through space, time through motion and inertia, and time in circulation.

- 03 ENTRY PLAZA
- 04 INDOOR EXHIBITION FOR ETHOLOGY

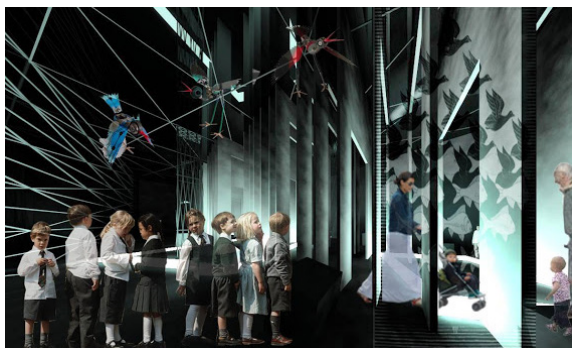


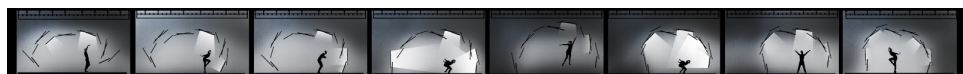
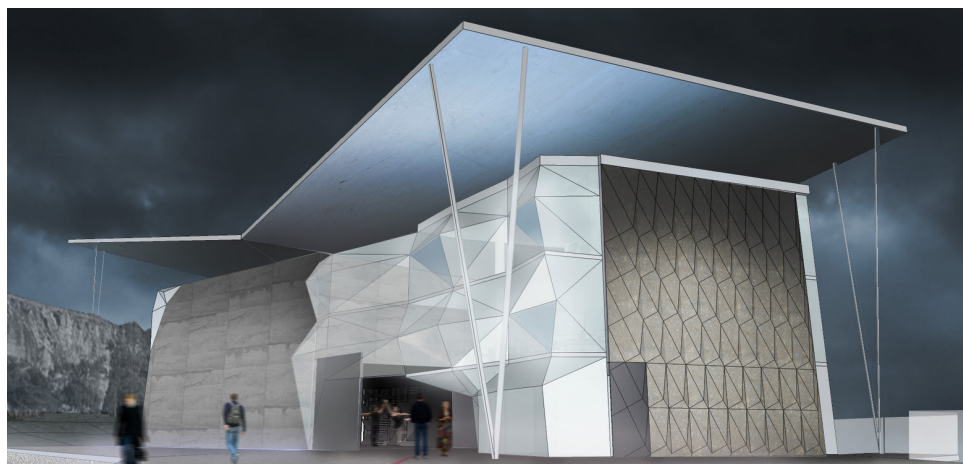
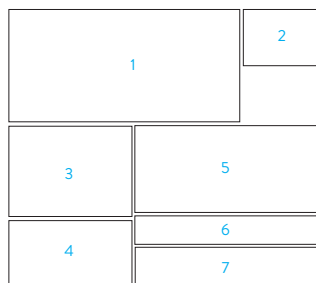
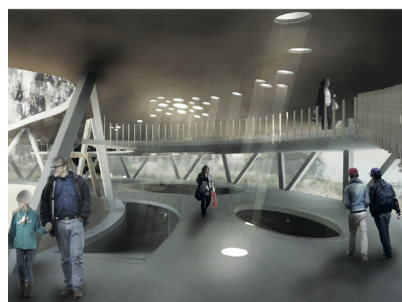
Clare BARCLAY, William COBINE & Michael SPINOGLIO Howard Smith Wharves Dance Studio

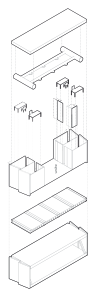
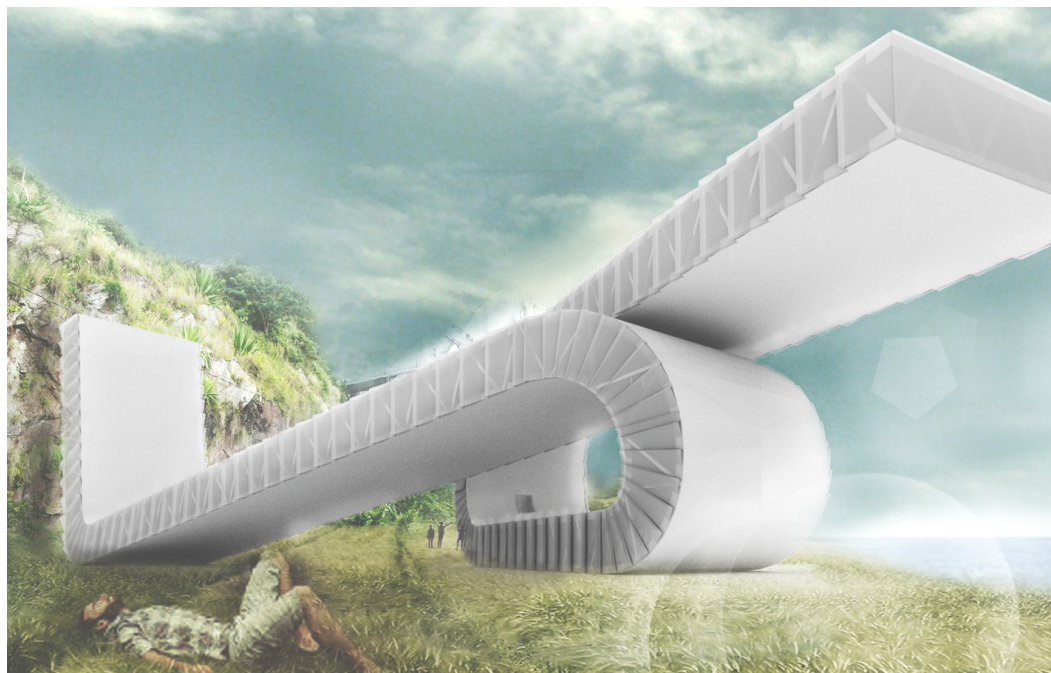
HSWDS provides a space for the exploration of the volatile nature of the human body through the study of its movement through dance.

The building is centralised around the idea of an architectural response to the contortion and movement of the body through the use of lighting and kinetic technologies. The centre also provides space for creating multi-media responses by recording and representing dance through visual data.

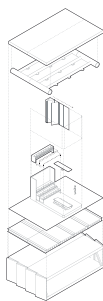
- 05 EXTERIOR PERSPECTIVE
- 06 DANCE SEQUENCES
- 07 LONGITUDINAL SECTION



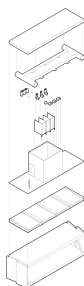




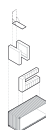
INDIVIDUAL STUDY SPACES



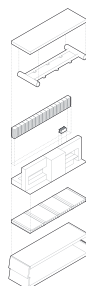
INFORMAL TEACHING SPACE



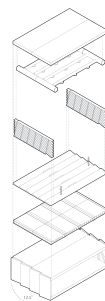
BATHROOMS



KITCHENETTE



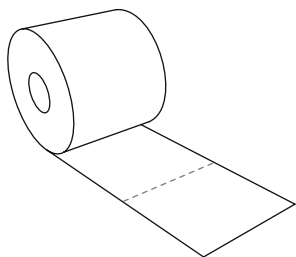
BAR/CAFE



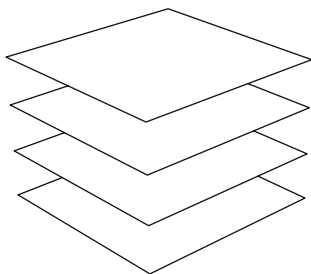
RESEARCH



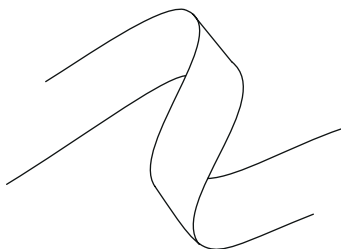
WORKSHOPS



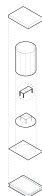
CONTINUOUS
ROLL



TRADITIONAL
BUILDING TYPOLOGY



PROPOSED BUILDING
FORM



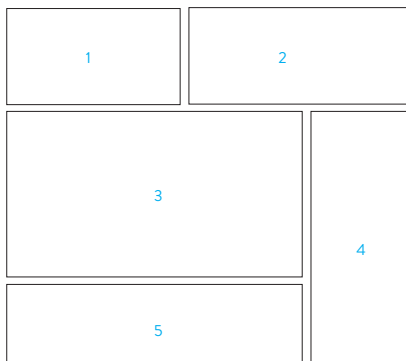
COLLABORATION

Ofel RIBU Masters of Architecture School [Urban Intervention]

MOA is an open ended structure that flows with the site and the traffic producing urbane surfaces densely packed with performace and program - both hardscape and softscape.

This creates opportunities for networking and for new experiences to create a better understanding of design within the surrounding community by broadening their knowledge base of the creative industries and encouraging participatory design.

- 01 EXTERNAL PERSPECTIVE
- 02 INTERNAL PERSPECTIVE
- 03 EXTERNAL PERSPECTIVE
- 04 CONCEPT
- 05 MODULAR COMPONENTS





DAB610

ARCHITECTURAL DESIGN SIX

DAB610 focuses on ethics and the concept of sustainable prosperity to engage architecture students in thinking about how we live in the world, and how we might imagine living in it (in a post-carbon future) by examining current and future underlying societal issues.

Urban housing is selected as the 'vehicle' for this design unit because globally, society is grappling with both rapid population growth and county-to-city migration. These trends are having most impact in tropical and subtropical climate zones, but housing models are often drawn from northern hemisphere temperate climates.

Students are introduced to a thorough grounding in the issues and values associated with the design of multi-residential environments through historical and contemporary precedents, and asked to speculate on the future form of high-density neighbourhoods and dwellings.

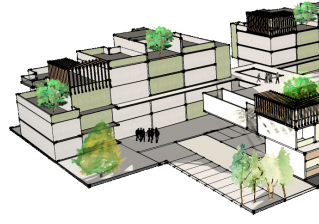
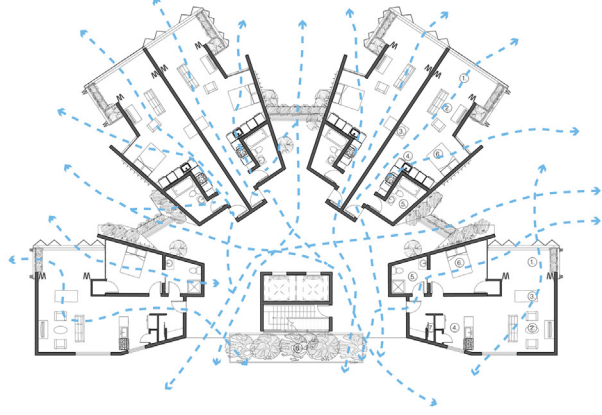
In their major design project for this semester, students have responded to a physical and social environment in a city in the subtropical humid

climate zone to design a multi-unit building or cluster of buildings. Designated urban renewal sites in Sao Paulo, Brazil; Zhongshan (Guangzhou Province, China); and Brisbane, Australia were selected for their climatic similarity but geographic, cultural and ecological diversity. In a hypothetical scenario, the design task takes place eight years hence in the year 2020.

COORDINATOR Rosemary Kennedy

TUTORS

Chad Brown
Galyna McLellan
Davor Mikulcic
Marco Calvino
Rebecca Murphy
Naveen Dath
Karen Sharpe
Colin Janes
Donna Phillips





Scott WILSON Sustain Pinheiros

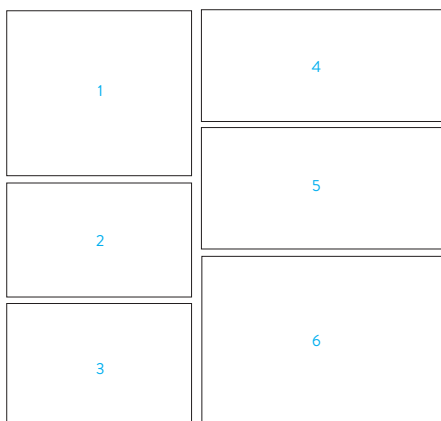
Over the last 50 years Sao Paulo has succumbed to rapid urban sprawl and its associated effects. A mixed-use multi-residential tower allows for increased land efficiency to combat urban sprawl, and introduces room for vertical urban agriculture. Combined with passive design principles in response to Sao Paulo's sub-tropical climate, 'Sustain Pinheiros' is a sustainable future for residential design.

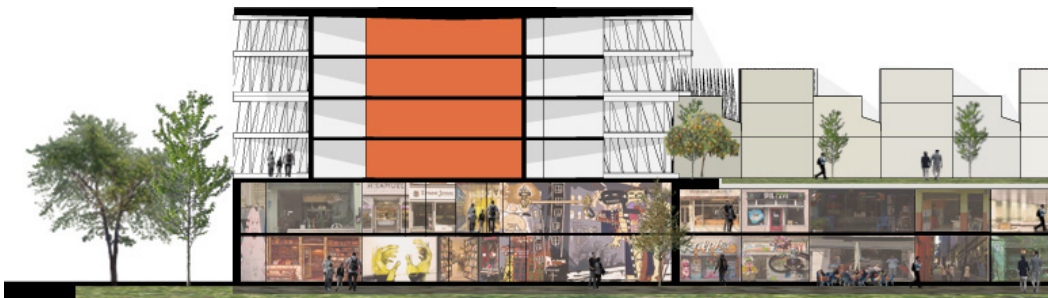
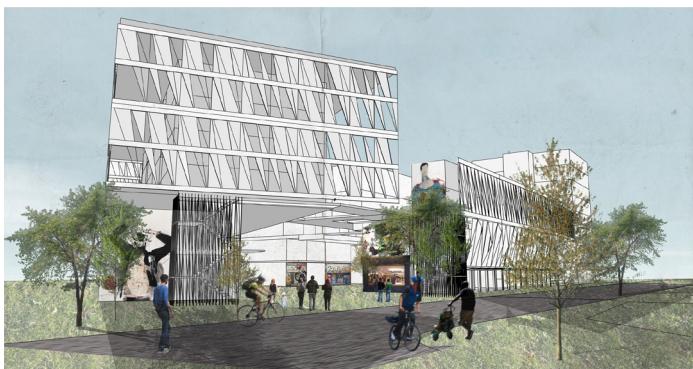
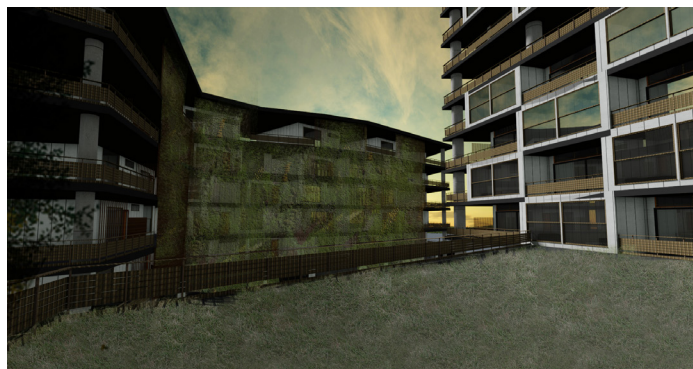
- 01 GROUND PLANE PERSPECTIVE
- 02 TYPICAL FLOOR PLAN
- 03 EXTERIOR ELEVATION

Daniel LAPHAM Pinheiros Village

Pinheiros Village was designed for a site in the Pinheiros Precinct in Sao Paulo, Brazil. The project has 82 apartments, office and retail space, restaurants, childcare centre and public gym. The design was centered around two internal streets, splitting the site into tower, retail, and office precincts.

- 04 GROUND PLANE PERSPECTIVE
- 05 EXTERIOR BUILDING ELEVATION
- 06 GROUND FLOOR PLAN



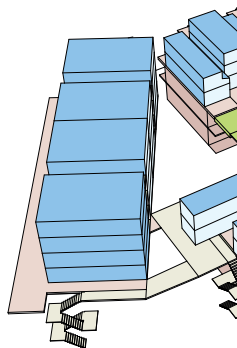


GREY WATER FROM THE BUILDING FEEDS INTO THE ALGAE SYSTEMS TO GENERATE NUTRIENTS

RAIN WATER IS CAPTURED ON LARGE ROOFS THEN ROUTED TO UNDERGROUND TANKS FOR FUTURE USE

RECYCLED VEHICLES RUN OFF NEW SUSTAINABLE BIO-FUEL

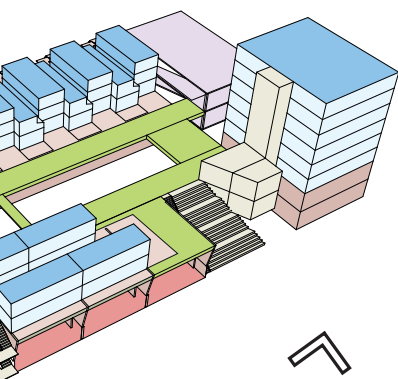
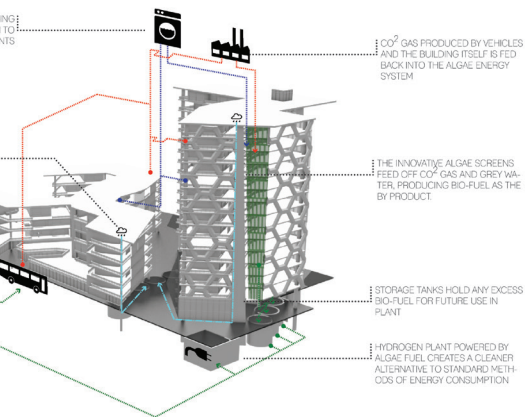
PETROL STATIONS IN PROXIMITY SELL EXCESS BIO-FUEL FROM THE TESSELATE PRECINCT, RESULTING IN POSSIBILITIES TO EXPLORE BUSINESS VENTURES



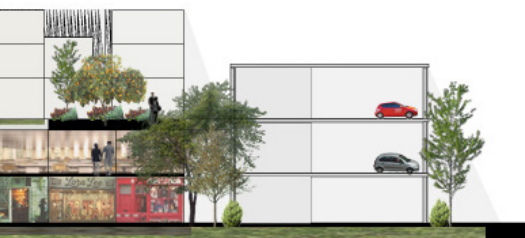
RESIDENTIAL

COMMERCIAL // RETAIL

MARKET PLACE



- PUBLIC PODIUM
- SEMI-PRIVATE COURT
- TEMPORARY PARKING >> MARKET PLACE



Adam PERRING Tessellate Urban Community

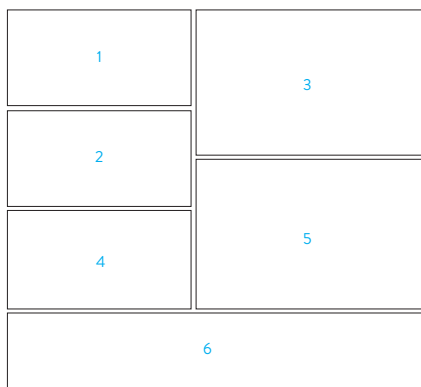
The Tessellate mixed-use project aims to create a sustainable living precinct within the district of Pinheiros, Sao Paulo, by reintegrating the adjacent retail superplex back into the community. The intent is to create a chance for the activation of the streetscape through laneway typology at the ground level of the proposed development.

- 01 EXTERNAL PERSPECTIVE
- 02 INTERNAL PERSPECTIVE
- 03 SUSTAINABLE SYSTEMS DIAGRAM

Clare BARCLAY Urban Compendium

Proposal for a mixed-use + multi-residential development in 2020 Sao Paulo. The design aims to encourage sustainability through community whilst also reducing crime and improving local economies.

- 04 PERSPECTIVE STREET ELEVATION
- 05 BUILDING PROGRAMME DIAGRAM
- 06 SECTION

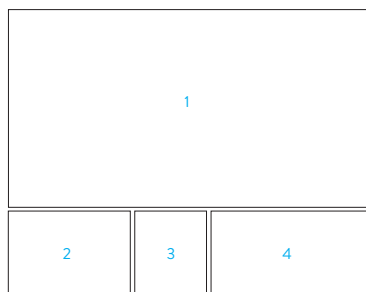


Alex BURRIDGE Zhōngshān Shì Tǎ

The Zhongshan Tower is located in China, the most populous country in the world, with the second largest economy and the fastest growing. The emerging middle class in the country has put increasing pressure on local and global resources and has further contributed to the rate of environmentally harmful practices.

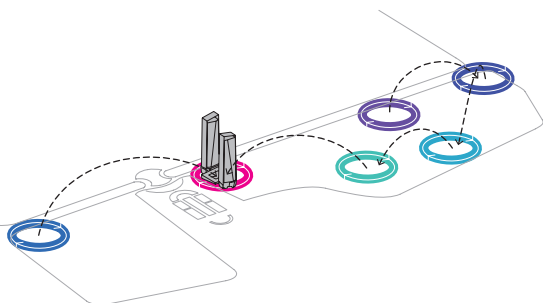
The Zhongshan Tower will be the first flagship development of the new precinct and will stand as a benchmark for the future development of the precinct.

- 01 NORTH GATE PERSPECTIVE
- 02 PERSPECTIVE FROM EXISTING CONTEXT
- 03 GROUND PLANE PERSPECTIVE
- 04 MIXED USE MASTERPLAN





- RESIDENTIAL
- COMMERCIAL
- RETAIL
- CULTURAL
- TRANSPORT
- EDUCATIONAL
- PARKING





DAB710

ARCHITECTURAL DESIGN SEVEN

The challenge for students in DAB710 was to attempt to address the state of Architecture as a reflection of our world as it is today, and consider how design fits into the 21st century. The outcome of this unit was an exploration of design as an indeterminate process, the development of visual communication skills through physical model making, and the resolution of architectural designs within urban contexts.

There were 3 assessments throughout the semester beginning with a design charrette competition, “Changing Lanes” hosted by Tonic Architecture + Design. The Design Charrette was an intense design activity and acted as a starting point for the understanding of what the potential role of the architect/designer is in the world today. In small groups, students identified a unique condition of the site on Hynes St, Fortitude Valley and had to consider how the containment of an event/transaction can invigorate the streetscape and define the Brisbane Laneway.

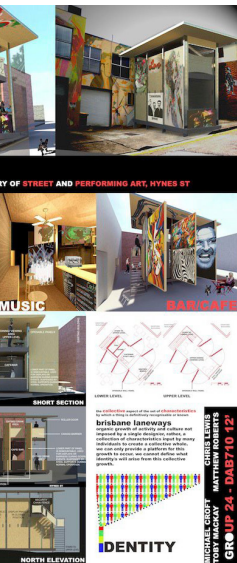
Project 2 was the opportunity for students to engage with the urban fabric of their site. Each theme group was expected to analyze the context and the urban issues of the site. The outcome of the site analysis lead into the design project and assisted in

the development of conceptual designs based on the theme group briefs. There were 3 different sites linked with the theme groups. Each site was associated with a community partner who played a role as the client for the design projects.

Project 3 was the final architectural design of public buildings in the range of 10,000 square metres and a process journal. The process journal was a physical book, which was curated by the student to reveal the design process in the best possible way.

COORDINATOR TUTORS

Glenda Caldwell
DaVor Mikulcic
David Twohill
Ruan Fernando
Robert Takken
Suzi Wynter
Jeremy Marsden
Peter Wolff
Katie Fairbrother
Adam Maurer

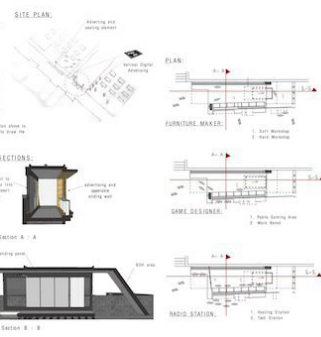
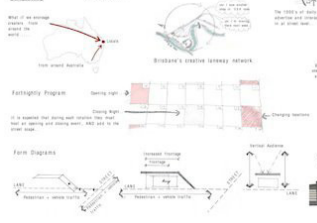


CHANGING LANES, DAB 710

THE CREATIVES NETWORK:

DEFINE LANELINES... LANELINES FORM A NETWORK OF PASSAGES TO BRISBANE'S ECONOMY FOR NEW AND EXISTING CREATIVES.

THE CREATIVES, WHO SEEK AN AUDIENCE TO ADVERTISE TO, HELP CHARACTERISE EACH LANE THROUGH PRODUCTS TO ADD TO THE ENVIRONMENT WITH THE COMMUNITY TO ADD TO THE ENVIRONMENT.



We specialise in helping organisations create decisions by harnessing the torrent of 21st century social advocacy.

Collaborative Consumption

Assessment 1: The Design Charette
 Day 1: 10:00 - 12:00
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observations

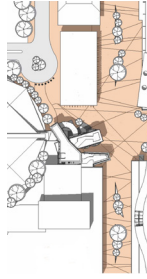
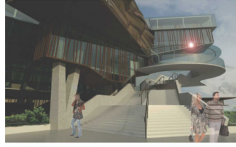
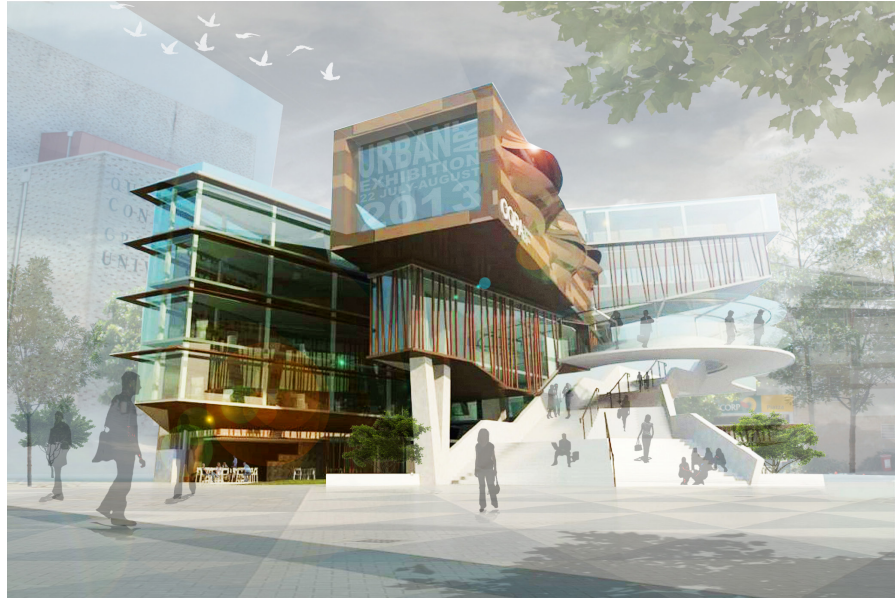
pragmatics

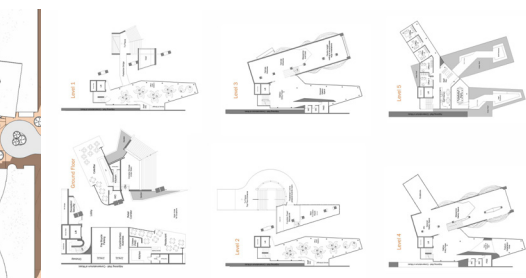
opinion

visualization

ONLINE FRAMEWORK

PHYSICAL MODEL

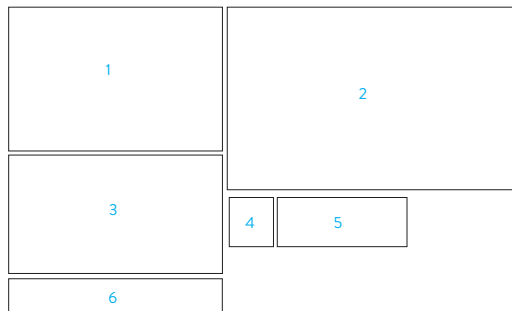


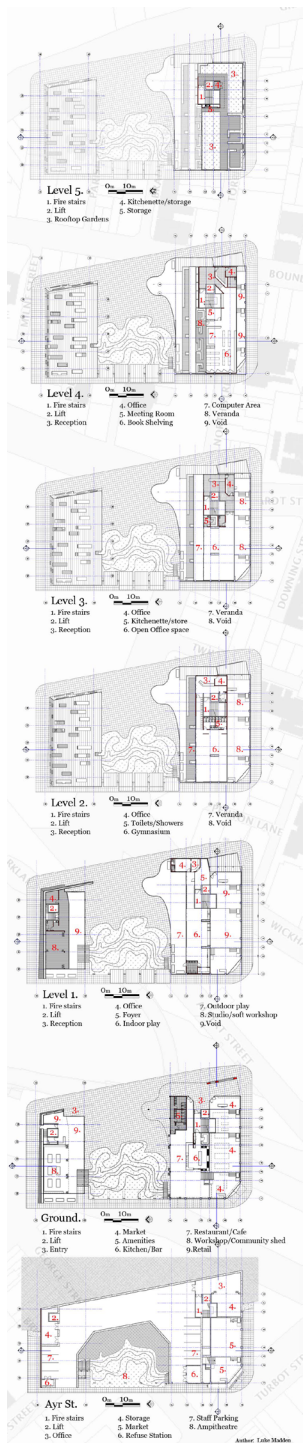
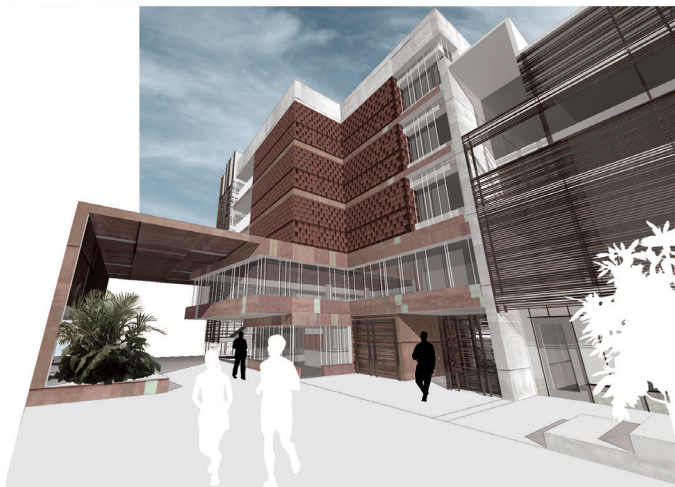
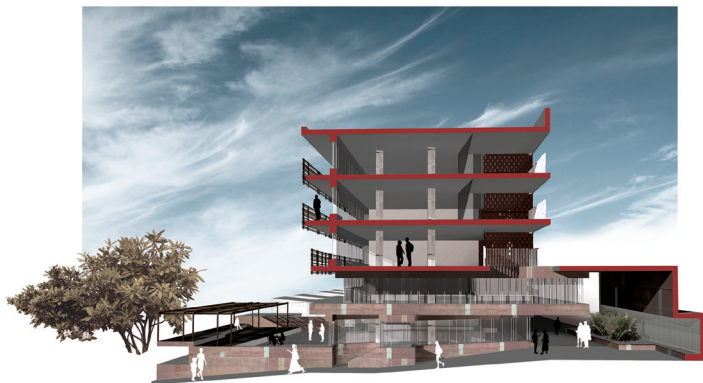


Dennis HILL [COPA] Conservatory of Popular Art

In keeping with South Bank Corporation's desire to create a dynamic cultural hub in South Bank, COPA aims to draw gritty, urban street art out of the alleys and provide a world class forum for dynamic young artists to flaunt their wares.

- 01 GREY STREET STREET ELEVATION
- 02 ENTRY PERSPECTIVE
- 03 FACADE RENDER
- 04 INTERNAL VIGNETTES
- 05 SITE PLAN
- 06 FLOOR PLANS



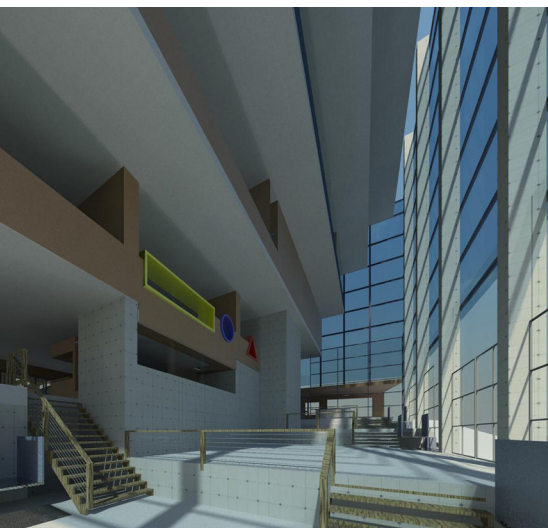




David GOCKEL Ayer Factory

Taking cues from the rich architectural language of Petrie Terrace, this project attempts to offer adaptable levels of occupation, fostering the evolving work and family dynamics within the community. Additionally, the form responds to the need for passive environmental control and low construction costs.

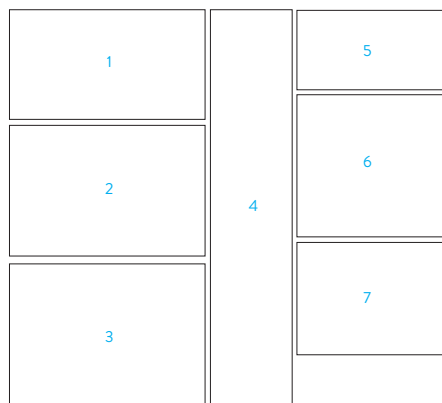
- 01 SECTION
- 02 ENTRY PERSPECTIVE
- 03 PETRIE TCE. PERSPECTIVE



Luke MADDEN Petrie Terrace Community Centre

In a suburb rich with history, this project provides an opportunity to create infrastructure that will help Petrie Terrace move towards a sustainable future. The first priority in becoming sustainable is understanding and managing our own health. Therefore, the Petrie Terrace Community Centre will provide residents with the necessary infrastructure to achieve this: Food Market, Cafe/Restaurant, Kindergarten, Gymnasium, Office Space, Library, Gardens, Community Shed & Upcycle Facilities.

- 04 FLOOR PLANS
- 05 PETRIE TCE. PERSPECTIVE
- 06 MARKET PLACE & VOID ABOVE
- 07 MARKET ENTRY FROM AYR ST.



8

4

DAB810

ARCHITECTURAL DESIGN EIGHT

An architectural proposition should be a response to needs. The needs should be identified by considering multiple contexts, such as, climatic, cultural, ecological, economic, geographical, political, social and technological context.

The needs however should not be identified simply by observing and identifying current needs. The solution may not even be relevant by the time it is available if it were a response to yesterday's needs. Envisioning, rather than simply responding to what one sees today, is essential for responding to future needs. A good solution should not be a mere response to short-term issues but instead should stay relevant for a prolonged period of time. An architectural proposition should therefore be backed up with a thoughtful future vision and strategies.

A future vision and strategies can be examined by developing scenarios with well-considered and highly imaginative plot. Students were asked to consider their project site to become the stage, proposed architectural entity and other built environments to set scenes and future occupants and visitors to perform as characters in their stories.

The role of each student in this unit was to develop an architectural solution. The proposed architectural entity was to provide critical scenes in their future scenario and the scenes in turn were to demonstrate that the proposal responded well to the scenario. Students in the final week of the semester presented their proposal as Architecture Fictions.

COORDINATOR Yasu Santo TUTORS

Robert Doe
Ruwan Fernando
Davor Mikulcic
Brett Hudson
Cameron Thiessen
Peter Wolff
Murray Lane
Stephen Zannakis
Robert Takken

Jack BATTLE Q-MUNITY

The new Queen Street community offers residents a new way of living, with a centralised locality but the fundamentals of suburban living. In a car-reduced city, the possibility for central community hubs to develop and grow is realised and the CBD becomes a new pedestrian based place of living. This vertical community has all the amenities residents could need: retail, restaurants, recreation, parks, transit options, and learning centres.

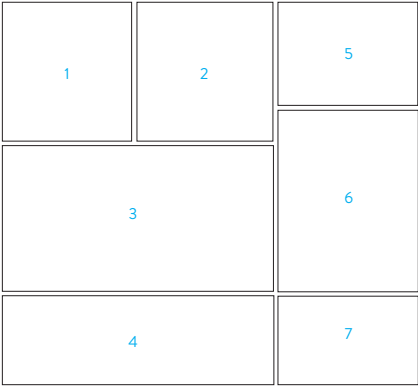
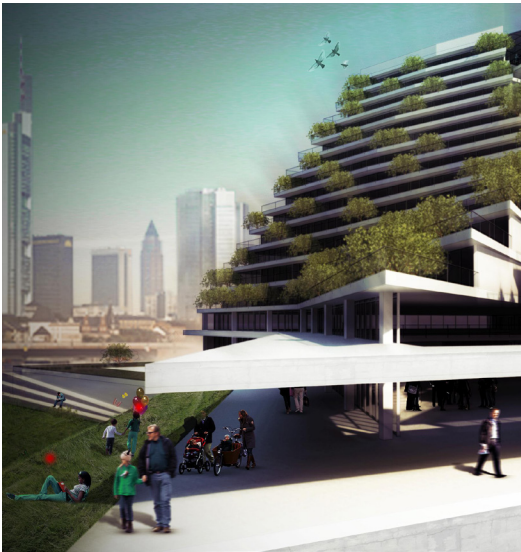
- 01 ATRIUM
- 02 CONTEXT
- 03 STREET ELEVATION
- 04 INTERNAL PERSPECTIVES

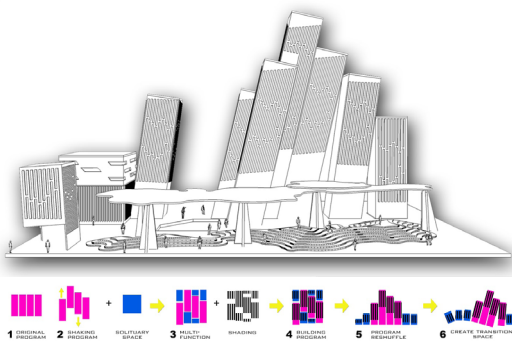
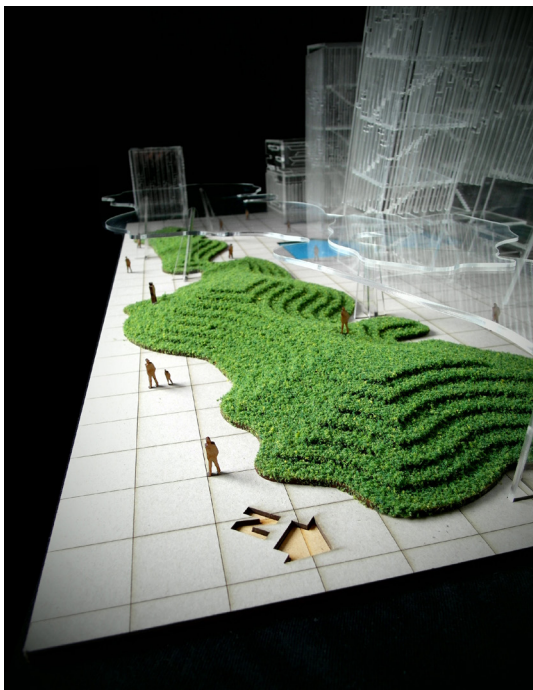
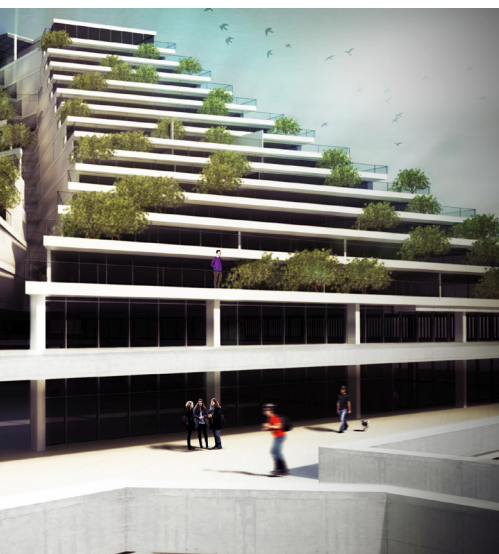
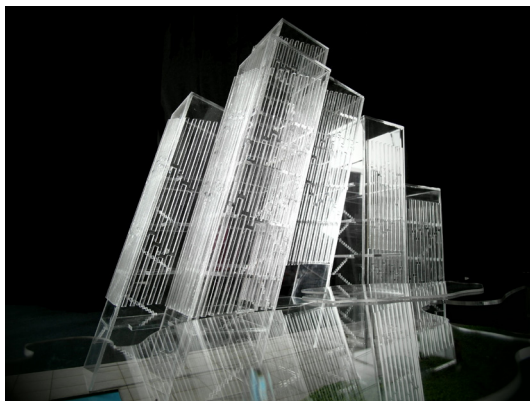
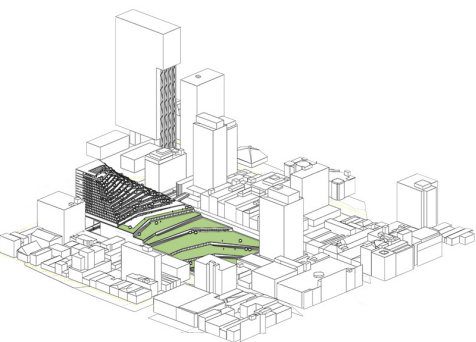


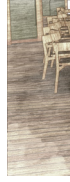
Wah On LEE Garden of Solitude

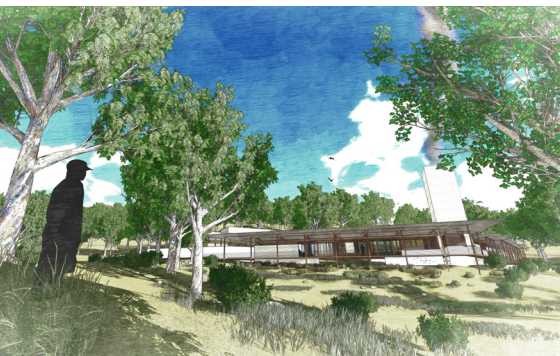
City-dwellers are running out of solitude. Everyone is sharing personal info with each other. Where do you go when you're tired of listening to everybody else and you want time to reconnect to yourself? The G.O.S.

- 05 PHYSICAL MODEL
- 06 PHYSICAL MODEL
- 07 BUILDING DIAGRAMS





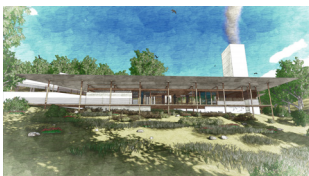
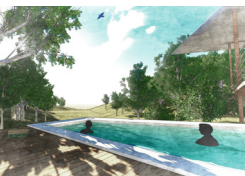




David GOCKEL Queens Quarter

Set in the increasingly populated urban core of Brisbane 2025, this project intertwines new ideas of public occupancy amongst a diverse mix of residential apartments, retail and commercial tenancies, and a State funded primary school. The building presents a collection of smaller spaces intended to interact with the city on a “people-scale”.

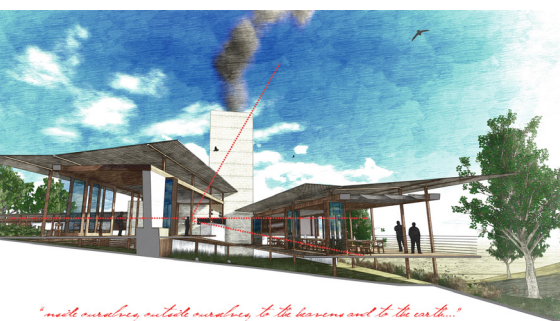
- 01 STREET ELEVATION
- 02 EXTERNAL PERSPECTIVE
- 03 INTERNAL PERSPECTIVE
- 04 SECTION



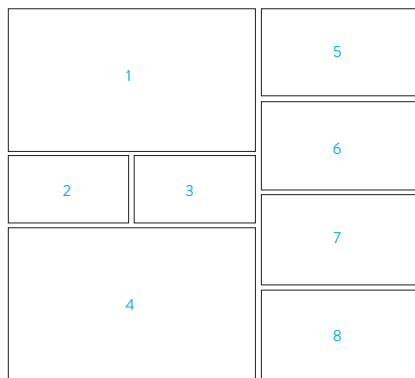
Andrew FORSYTH Woodfordia Academy

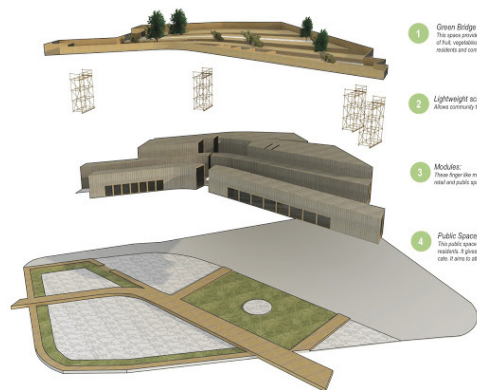
Woodfordia Academy, on the site of the folk festival, draws inspiration from a need for a heightened level of human consciousness to address today's desire for excessive consumption. Only through a heightened level of consciousness in regard to daily routine can we begin to enforce change. EATING, DWELLING, MAKING, MOVING, BREATHING – 5 fundamental elements of life... Mankind does not need high tech solutions to high tech problems - just a greater understanding of cause and effect...

- 05 CONTEXT
- 06 VIGNETTES
- 07 INTERNAL PERSPECTIVE/VIEW
- 08 SECTION

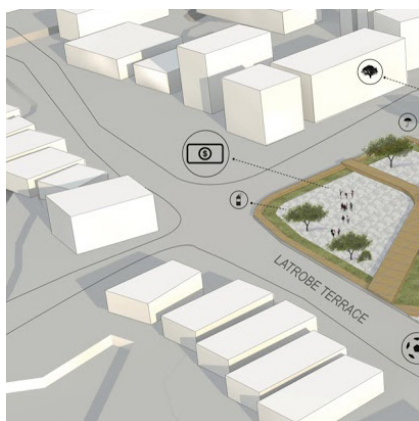
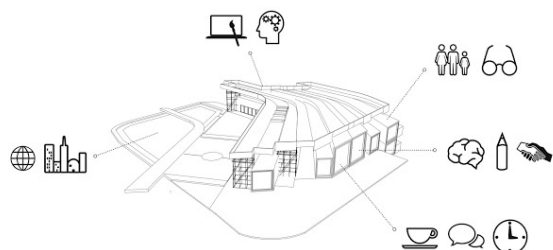


"meet ourselves, as we meet ourselves, to the heavens and to the earth..."
Jack Kilgus





- 1 **Green Bridge and Cultivation Space:**
This space provides the community with a designated area for cultivation of food, vegetables and small animals. It also acts as a backdrop for the residents and community.
- 2 **Lightweight scaffolding structure:**
Allows community to make changes and maintain the structure easily.
- 3 **Modules:**
These large the modules house the various collaborative, residential, retail and public spaces.
- 4 **Public Space, Market and Street Football:**
The public space provides the water community to be engaged with the residents. It also offers a space of the way the residents live and common life. It aims to attract more people to a more simple style of living.



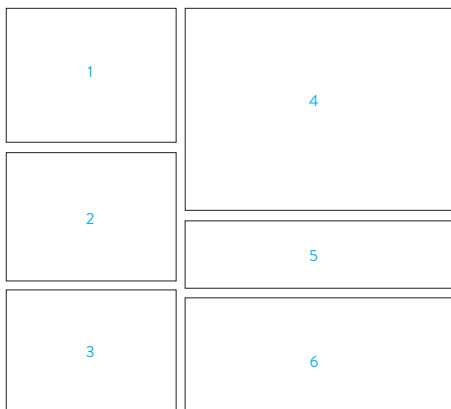
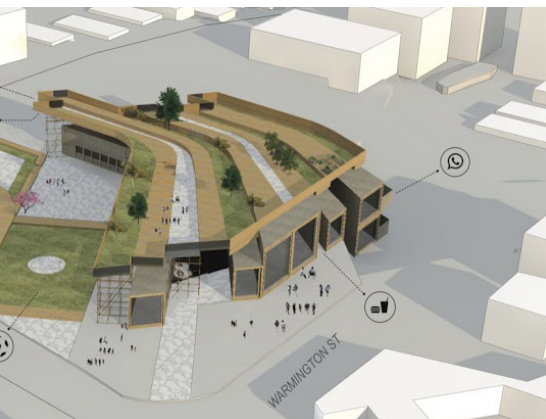


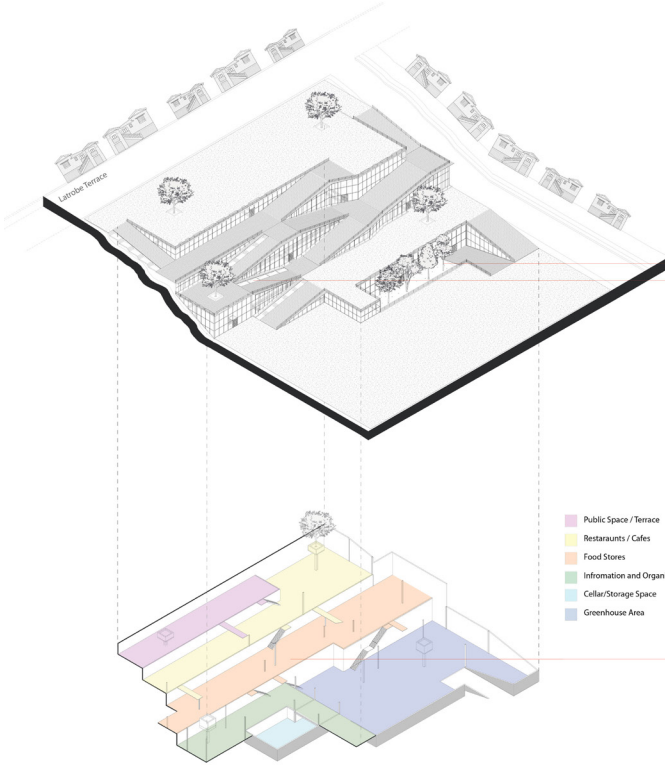
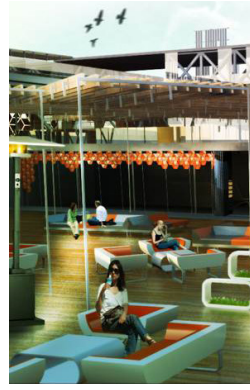
Sophie HOGBEN Paddington's Etiological Community

Paddington's Etiological Community is derived from its context. The development of the historically rich area creates a unique opportunity for people to return to a more simplistic style of living within a future scenario. The project aims to blur the boundaries of past and future in order to achieve a sense of community and engagement among its residents.

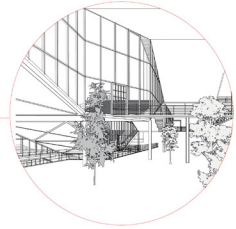
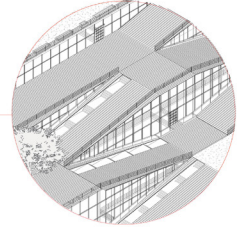
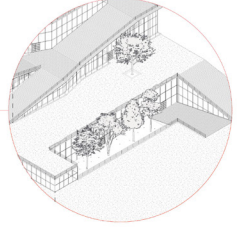
Located along Latrobe Terrace, the design has been realised through the experimentation and movement of the site's contours. Positioned on a steep slope, the Paddington Central site offers a number of opportunities for the creation of a new, multi-faceted, sustainable community.

- 01 EXTERNAL PERSPECTIVE
- 02 EXPLODED VIEW
- 03 USE OF SPACE
- 04 EXTERNAL PERSPECTIVE
- 05 PHYSICAL MODEL
- 06 CONTEXT





- Public Space / Terrace
- Restaurants / Cafes
- Food Stores
- Information and Organisation Space
- Cellar/Storage Space
- Greenhouse Area

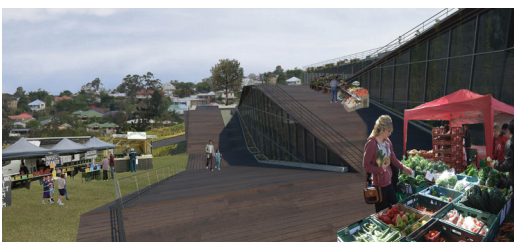




Dustin LALIK Wayfarer Markets

Wayfarer Markets will set a benchmark for future infrastructure, providing a community based sustainable food source hub which will provide a symbiotic environment between humans, nature, and technology. Inhabitants will be immersed within the growth and harvesting of organic food items, which can then be purchased at various locations around the site.

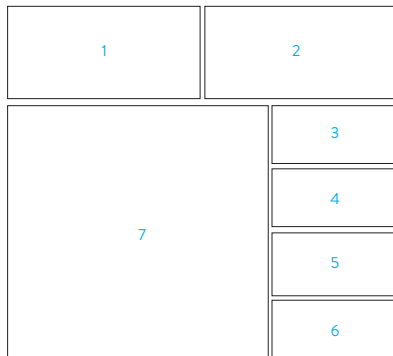
- 01 EXTERNAL PERSPECTIVE
- 02 EXTERNAL PERSPECTIVE
- 03 INTERNAL PERSPECTIVE
- 04 CONTEXT



Conor TODD Paddington Agricultural Centre

Paddington Agricultural Centre is a re-localised system of food production and distribution for the suburb of Paddington. The design is focused on engendering experience amongst the surrounding residents, and establishing a strong connection not only between the individual and their food, but also amongst the community as a whole.

- 05 EXTERNAL PERSPECTIVE
- 06 EXTERNAL PERSPECTIVE/VIEW
- 07 BUILDING PROGRAMME



Britney MARSDEN [i]nfant

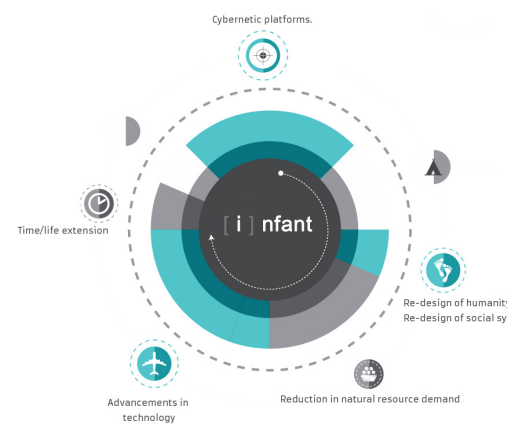
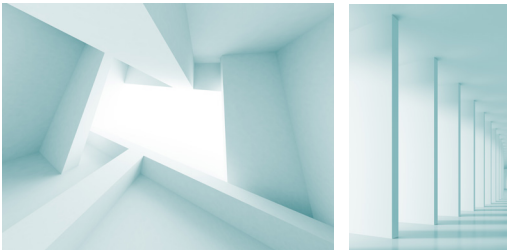
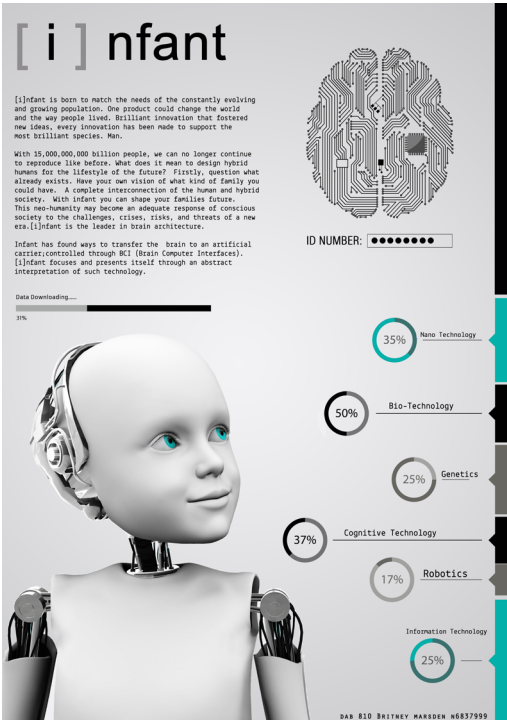
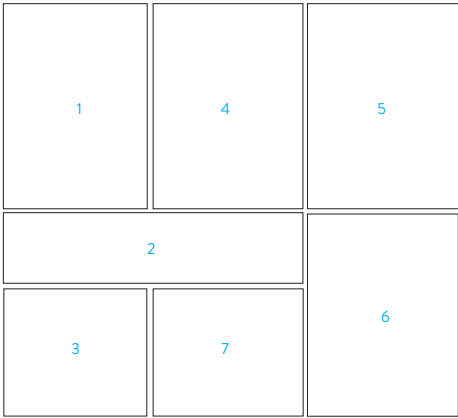
[i]nfant has found ways to transfer the brain to an artificial carrier, controlled through BCI (Brain Computer Interfaces). [i]nfant focuses and presents itself through an abstract interpretation of such technology. The architect's role is to build the experience through computer generated spaces imbedded within the transplanted brain.

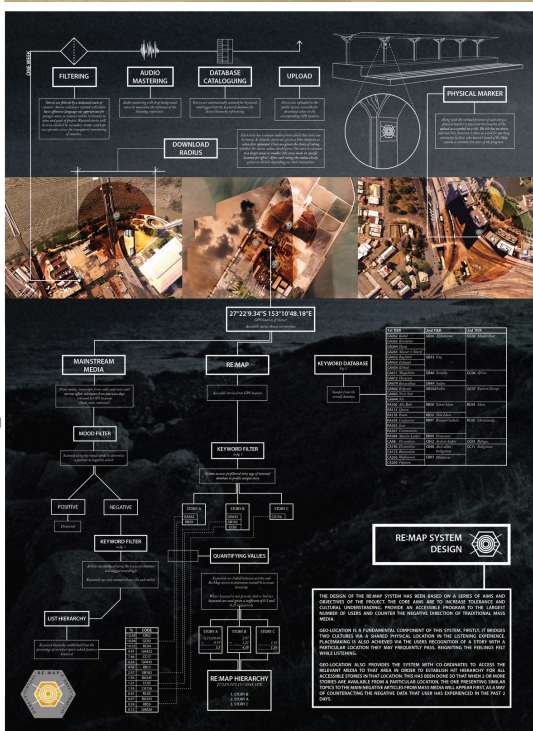
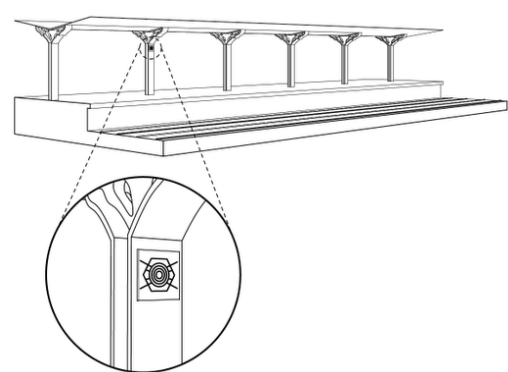
- 01 PRESENTATION PANEL
- 02 COGNITIVE SPATIAL
- 03 INFOGRAPHIC

Patrick HAYES RE:MAP

Adhering to the aim of individual thought and a higher level of self reflection, discovery based learning is at the core of RE:MAP. Experiences from listening to a story combined with personal experiences that a person has had, as well as other media input, will bring a unique shape to their value system while maintaining a constant state of flux. RE:MAP aims to educate through curiosity, emotional understanding, and a diversity of experience.

- 04 EMOTIONAL CHANGE THROUGH ACCESS TO VARIETY OF VIEWPOINTS
- 05 DISCOVERY BASED LEARNING
- 06 HEIRARCHY SYSTEM & PHYSICAL MARKERS
- 07 PHYSICAL MARKER DIAGRAM





5

MASTERS STUDIO

The Master Studio A unit is the first of two linked studios in the Master of Architecture course dealing with the same design project across two semesters. In this first semester, students developed a masterplan for a large inner city area, and then developed an illustrated brief for a catalyst project which would initiate the implementation of their masterplan. For 2012 the area studied was an eight hectare site in Woolloongabba, an area currently occupied by a range of government buildings and transport infrastructure, bisected by the Pacific Motorway, but heavily under developed.

The masterplan for the site was expected to show an understanding of the context/site (physically, socially, politically, etc) and the potential of the site to support a number of complex building projects, and exhibit a systemic understanding of the site/context. The proposal was also expected to demonstrate an ability to speculate about appropriate interventions into, and manipulations of, the urban fabric of a city's edge, and develop the preliminary ideas for such a series of interventions.

Master Design Studio B dealt with one design project which students started in the preceding unit, Master Design Studio A, where they developed a master plan and the basic brief of a building type.

It uses developmental exercises to enhance student understanding of architecture in a problem-based learning environment. Design theory, sustainability, sociology, technology, history and critique, all form part of the unit content where students were expected to synthesise a range of these issues to develop their architectural proposal. Students were measured on 'distance travelled' in terms of learning and achievement. The 'success' of the resolved design depended to some extent on how they were willing to 'go out on a limb' with their thinking and design experimentation. The site chosen for the year 2012 was Woolloongabba Go Print Site. There were six themes based on different building types.

<u>COORDINATOR A</u>	Phil Crowther
<u>COORDINATOR B</u>	Gudur Swati Reddy
<u>TUTORS</u>	Joe Adsett
	Christian Duell [A]
	Rosemary Kennedy
	Ben Parker
	Robert Takken
	Katrina Tolhurst
	Phillip Nielsen [B]

Louise BARBOUR CIDER

CIDER represents the Creative Industries Development of Education and Research. The building provides opportunities for post-graduate and professional development to people wanting to further their skills outside of their field of knowledge. CIDER promotes defamiliarization of the learning process through the building's design response. Movement through the building finds visitors in a process of defamiliarization, before arriving at their chosen or accidental destination of learning.

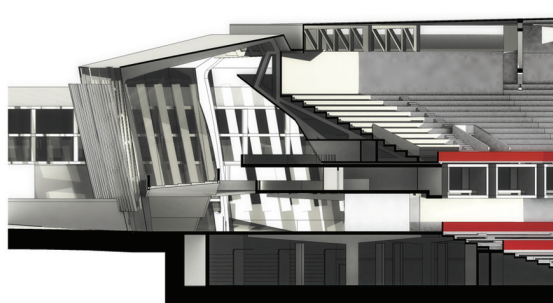
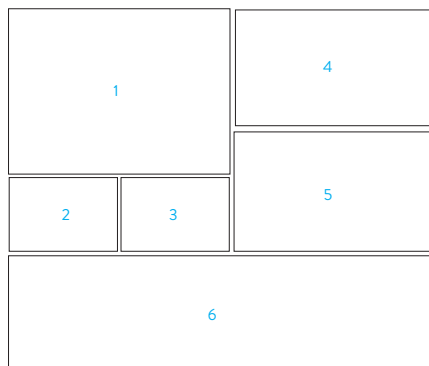
- 01 ENTRY
- 02 WORKSHOP
- 03 EXTERNAL PERSPECTIVE

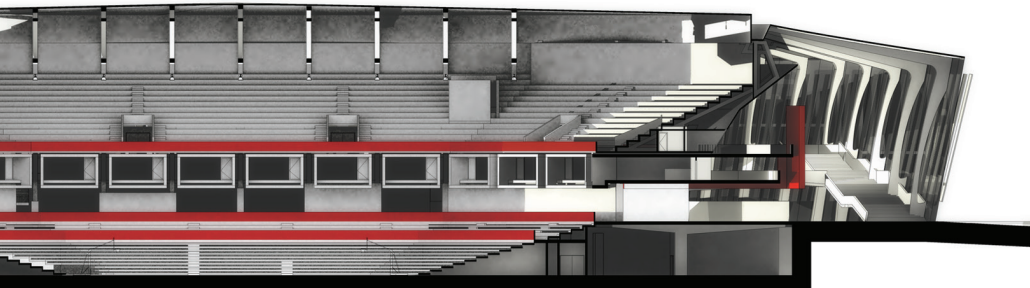
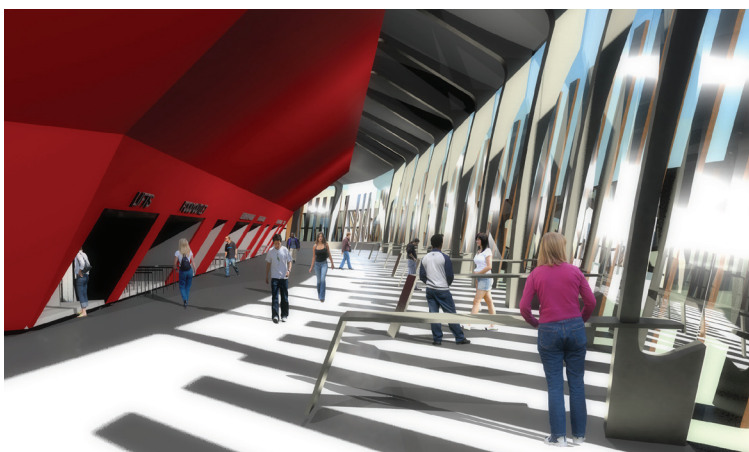
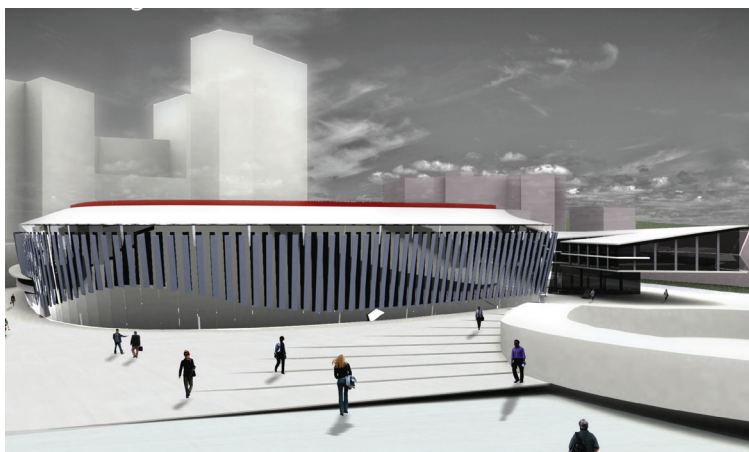
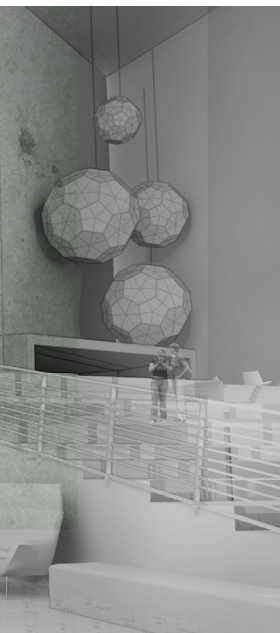


Alex WARD AWA

The multi-functional entertainment centre offers an illustration of the different spaces which are created by rooms designed for different experiences and activities. The centre offers a range of puposes beginning with the arena and its use for sport, performances, and large scale conferences housing up to 15,000 patrons.

- 04 EXTERNAL PERSPECTIVE
- 05 INTERNAL PERSPECTIVE
- 06 SECTIONAL PERSPECTIVE





Damien TAMMER Centre for Contemporary Music & Digital Culture

The project is a proposed Centre for Contemporary Music and Digital Culture in San Marino (Italy). This landmark building is designed to house digital installations and interactive multi-media, as well as performance spaces for contemporary music. The experience of the gallery has been designed to delight, confront, and disorient visitors, through challenging spatial arrangements focused on acoustic emersion.

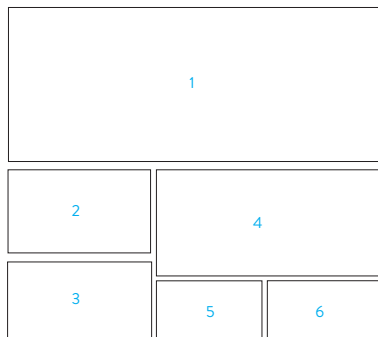
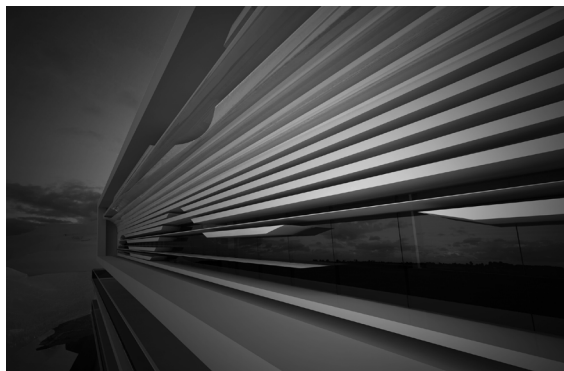
- 01 SAN MARINO MASTERPLAN
- 02 FACADE VIGNETTE
- 03 FRONT VIEW

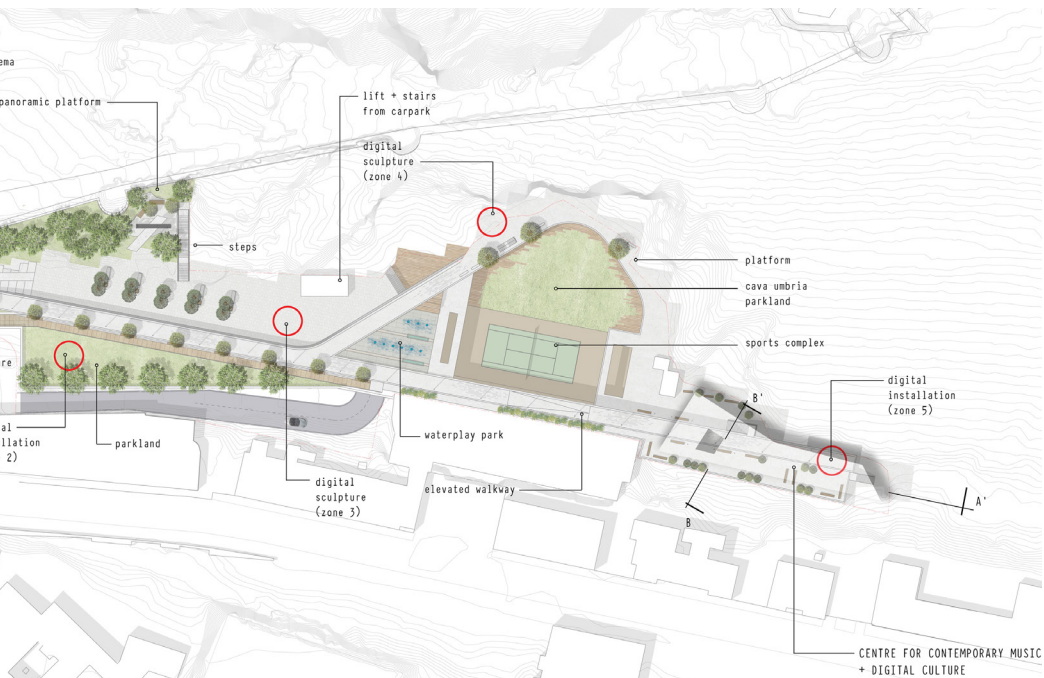


Carly NOLAN Mixed Use Development

As the landmark entry point to the new Woolloongabba Urban Precinct, the design focuses on the pedestrian user and connectivity. By incorporating subtropical design principals, contextual considerations, and 'healthy living' initiatives, the development accommodates users in a sustainable retail and office environment.

- 04 ARRIVAL PERSPECTIVE
- 05 ELEVATION
- 06 SECTIONAL PERSPECTIVE





02. CONTEXT SECTION B-B REFERENCE MAP (MASTER PLAN PROPOSAL)



Proposed Master Plan for the Westphalia Project, subject to CDMR approval.



02. CONTEXT SECTION B-B
SCALE 1:5000 AT 1M

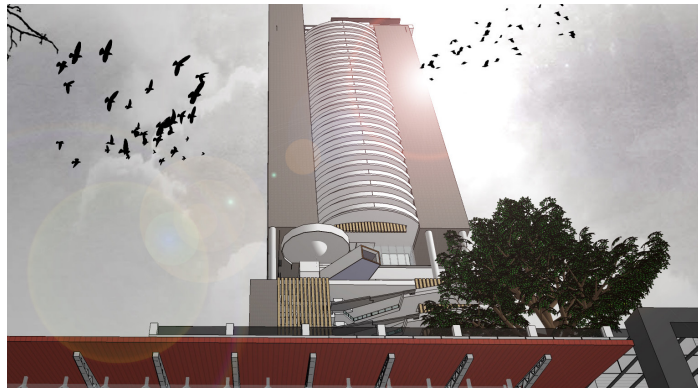
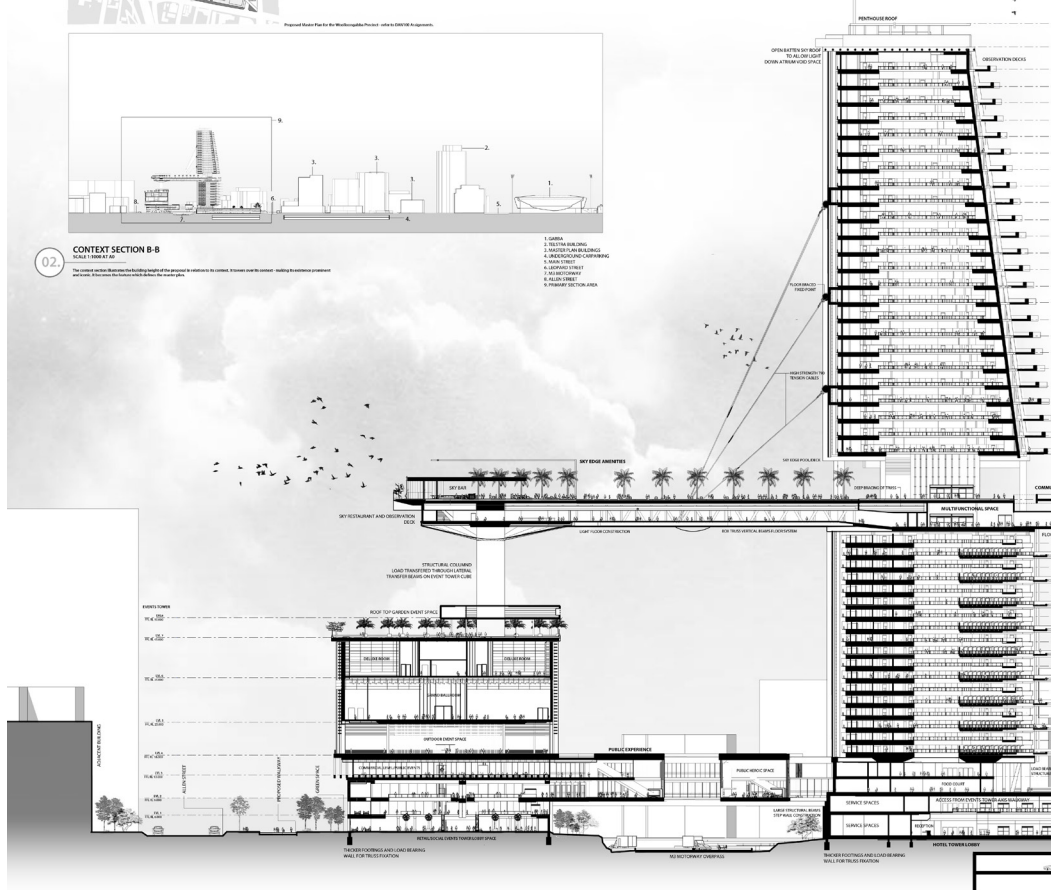
The context section illustrates the building's height and its relationship to the context. It shows the building's relationship to the surrounding urban environment and the proposed Westphalia Project, subject to CDMR approval.

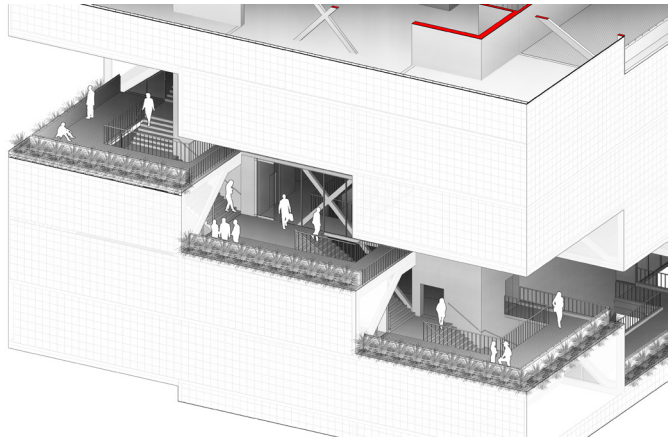
1. GARDEN
2. EXISTING BUILDING
3. EXISTING BUILDING
4. PROPOSED BUILDING
5. EXISTING STREET
6. EXISTING STREET
7. EXISTING STREET
8. EXISTING STREET
9. EXISTING STREET

01. DESIGN PROPOSAL SECTION A-A

SCALE 1:500 AT 1M

The section illustrates the building's height and its relationship to the context. It shows the building's relationship to the surrounding urban environment and the proposed Westphalia Project, subject to CDMR approval.

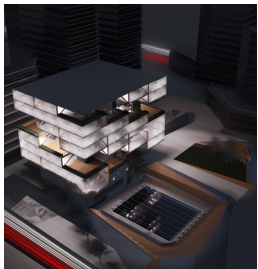
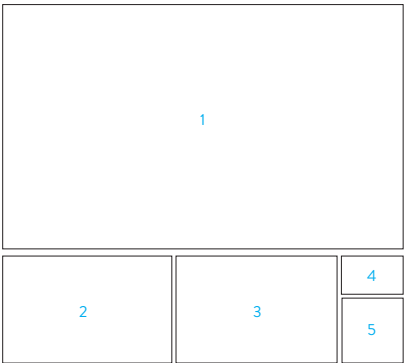
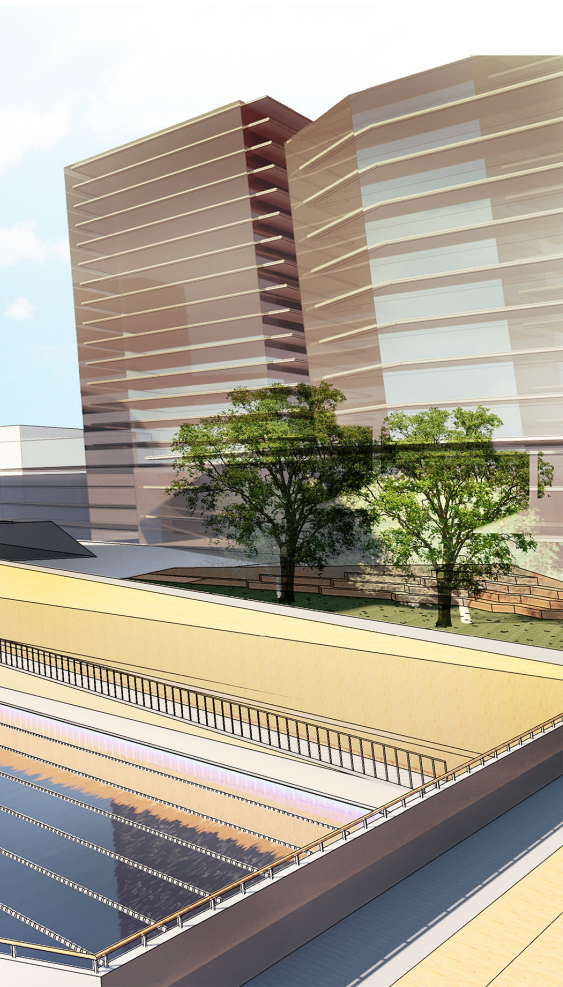




Murray FLETCHER Queensland Academy
of Business, Economics & Finance

This project is a state of the art high school for tomorrow's leaders in the business and finance world, located within the new Woolloongabba Urban Development Area. Designed to respond to the sub-tropical Brisbane climate, the building is wrapped by an exterior vertical concourse and clad in a double skin of polycarbonate and glass.

- 01 EXTERNAL PERSPECTIVE
- 02 PERSPECTIVE DIAGRAM
- 03 EXTERNAL PERSPECTIVE
- 04 ENTRANCE
- 05 NIGHT RENDER



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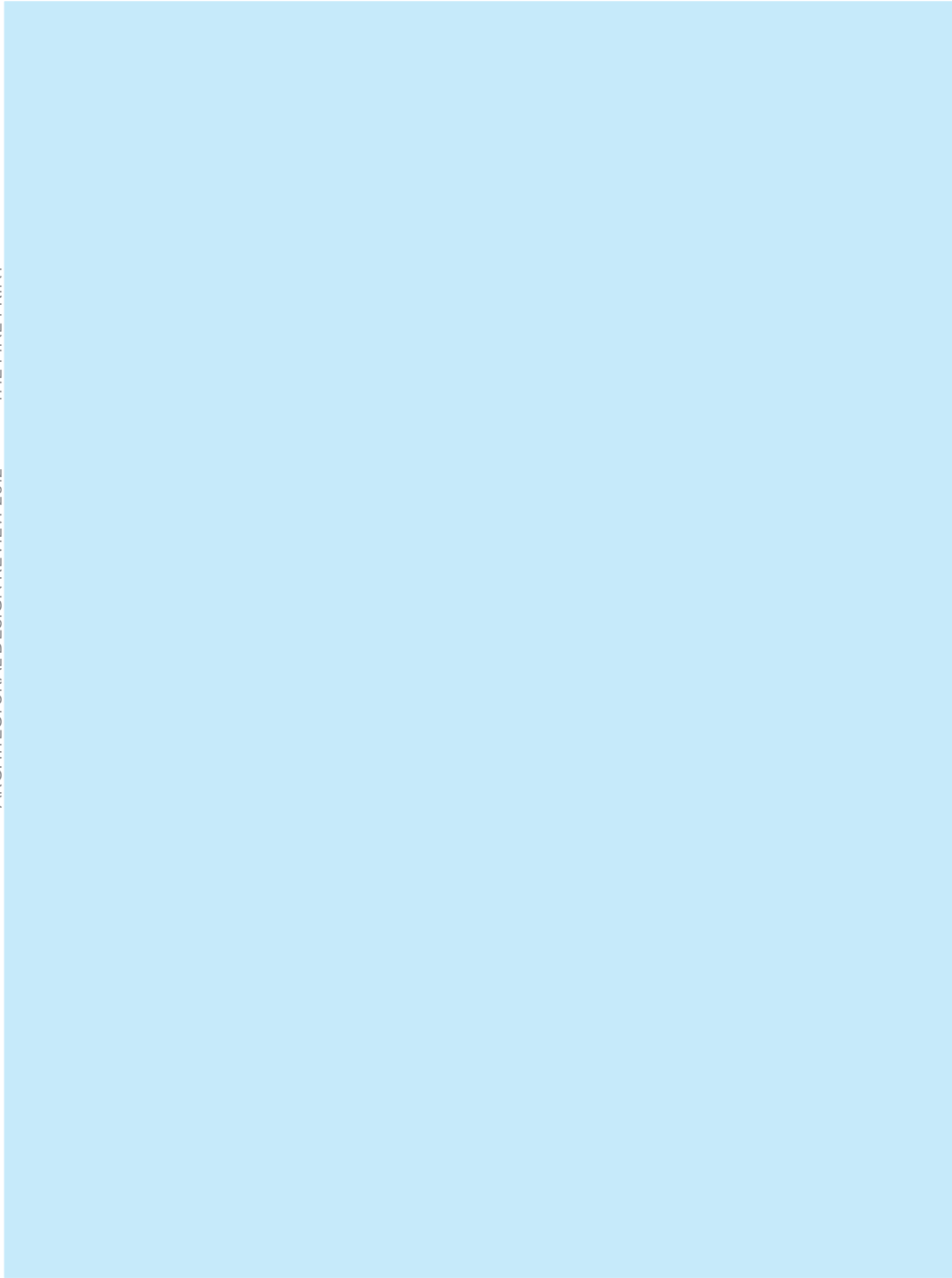
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Published in 2012

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GRAPHIC DESIGN & LAYOUT Ofel Ribu
PRODUCTION TEAM Mike Lepre, Ofel Ribu, Dou Ribu & Chloe Middleton

Printed in Australia by Geon Group

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Funding for this publication was provided by the QUT Student Services and Amenities Fee (SSAF).

We also thank the Architecture discipline and the School of Design for their support.



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